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## A STUDY IN PLEASING BALANCE

*A study in perfect balance and arrangement is found in the library of the residence of Mr. Egerton J. Winthrop, at Syosset, L. I. The room is decorated in the spirit of the French 18th Century. Bookshelves form well proportioned panels. Above them are two delightful paintings by Albert Sterner, done in the Watteau manner. A pair of small commodes with Chinese lamps and shades stand at each side of the settee, and complete a perfect arrangement against the gray paneled walls and the cherry colored taffeta draped curtains. Delano & Aldrich were the architects*

# HOUSE & GARDEN'S BOOK *of* INTERIORS

*Containing over Three Hundred Illustrations of Living Rooms, Dining Rooms, Libraries, Halls, Bedrooms, Porches, Breakfast Rooms, Nurseries, Kitchens, Bathrooms and the Use of Decorative Accessories and Curtains. Together with Practical Suggestions for the Furnishing and Decorating of Each Type of Room in the House*

*Edited by*  
RICHARDSON WRIGHT  
*Editor of House & Garden*

1920  
NEW YORK  
CONDÉ NAST & COMPANY

*The*  
HOUSE & GARDEN  
BOOKS



House & Garden's  
Book of Houses



House & Garden's  
Book of Interiors



House & Garden's  
Book of Gardens



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## THE BACKGROUND OF THE ROOM

*A dignified architectural background, especially if it has behind it the tradition of the antique, requires perfection in the detail of everything placed in proximity to it. An example of this is found in the living room of the home of Mrs. William K. Vanderbilt on Long Island. The paneling, which is Jacobean oak, was brought from an old house in Kent. The ceiling, which is modern, reproduces exactly the original. The furniture is all antique. The rug is a 16th Century Persian in soft green and rose. Valances are of Jacobean embroidery in vermillion and blue with oyster white taffeta draperies beneath. Schmitt Brothers, decorators.*



# MAKING THE LIVING ROOM LIVABLE

*By a Proper Arrangement of Furniture and the Judicious Use of Color and Design in Other Decorations It Becomes a Friendly Place for the Family and Its Guests*

THE living room is a friendly part of the house. Usually on the first floor, in close proximity to the hall or reception room, it is a place where hospitality is first extended and the family gathers together. Consequently, its decoration and furnishing should serve this double purpose—slightly formal to meet the guest, and sufficiently informal to suit the comforts of the family.

These definitions have to be understood if one wishes the rooms of her house to have the distinction of individuality. For, as each room in the house serves a different purpose, so should each be furnished distinctively.

The living room is often a repetition inside the house of the exterior architecture. As the saying goes, "the architecture comes through the walls." The living room of a Colonial type of house had best be furnished in Colonial spirit, a Georgian house can have a living room in the style of this later period. One expects English oak in the living room of a house that has an English half-timber exterior. The same is true of Italian and French. The architecture sets the keynote for the living room. Coming from the outside into this room, one finds the harmony pleasant and livable.

But for all its touches of formality, the living room should be livable. That is a first requisite. And livableness is not so much a matter of the furniture used as the manner in which it is used. Livableness depends on grouping furniture properly so that it is comfortable and convenient. It can be further assisted by the judicious use of such accessories as lamps, pictures, books, etc.

IN the average living room the fireplace is the first center of attention. Furniture should be grouped about it naturally—the way men naturally sit around an open fire, and have sat for generations. A couch may be placed directly in front of the hearth with a table behind it holding lamps that give plenty of light for reading, books, magazines, and smoking things. Couch-end tables or stools will complete the group. Or, one may have couches either side the hearth with couch-end tables to hold the lamps, or a floor lamp. Small stools or tables will be convenient adjuncts. Or, again, the group may consist of two big upholstered chairs, or a chair on one side

and a couch on the other. The main things required for the fireplace group are a comfortable chair to sit in, a comfortable couch to lie down on, good light to read by, small tables handy with things for the men to smoke and books for them to read. The formality or informality of this center will depend entirely upon the way the furniture is placed. Its occupants will soon find if it is livable. If not, change it about until it is.

This advice applies to the placing of furniture in any room of the house. Move it around until you find the most pleasing, comfortable and useful positions. The occasional changes will give the room a new air, especially if the changes are made with the seasons.

It is best to keep the middle floor space of the living room open. The old center table, with its reading lamp by which no one could read, has happily been relegated to the mistakes of the past. By keeping this space free of furniture the room is given an added sense of size and one can move around in it more freely. Moreover, by placing the furniture against the wall it is given a silhouette background which will greatly enrich it.

THERE may be two other centers of interest in the living room—a group by one of the windows that gives a pleasant outlook onto the garden, and an informal corner where one may write. The window group will have its upholstered chair or chairs or long bench or, if a row of casements set in a bay, its uphol-

stered window seat. The writing corner will have its desk and chair.

Still another group may be used in the living room, and this will be its formal token: a console set against the wall with mirror above and small chairs on either side. A piece of statuary, lamps, bibelots or any decorative *objet d'art* can be placed on this to give a touch of color and interest.

These are the fundamental groups in the living room, whether it be large or small.

CURTAINS, rugs and lamps constitute the remainder of the decorations. Each has a definite purpose and, when used with that purpose in mind, most effectively contributes to the harmony of the room.

Curtains serve several ends: glass curtains filter the light so that an even glow is cast over the room; over-curtains and their attendant valances frame the picture beyond the window and give enlivening color to the room; at night, when drawn, curtains afford privacy. Color schemes for curtains are so varied that suggestion would be of little value in an article restricted to definitions. The one rule to remember is that no window should be swathed in curtains. Simplicity is a safe guide. There are some windows—such as leaded casements—that require no over-curtains at all, a filmy glass curtain sufficing.

The choice of pattern in curtain fabrics will depend upon the size of the room (one does not put a large pattern fabric in a small room and vice versa), and upon the design in the rug and the general character of the other furnishings. If the rug has a pronounced design the curtains should be of plain fabric or one in which the design is not pronounced. Should the rug be plain, the design in the room can be carried by the curtains. Further, choice of plain or patterned curtains will depend upon the fabric used for upholstery.

The other accessories—lamp bowls and shades, vases, *objets d'art*—serve to introduce spots of color in the room, strong or intriguing colors, as one may wish.

Lights should be placed where they best serve the requirements of the occupants. A living room flooded with light is inartistic, hard on the eyes and unfair to the furnishings.



*Repose and dignity are given this room by the dull gold mirrors flanking the chimney breast, with walnut consoles and alabaster lamps beneath. The walls are peacock blue with dull gold moldings. Chairs are covered with mulberry velvet and the settee with gold and mulberry damask. Cushions are peacock blue taffeta. The rug is taupe. This living room is in the New York apartment of Mrs. George Moffett. Mrs. Emott Buel, decorator*





*The same furniture styles were found almost simultaneously in many countries. Because of this international relationship the living room in the Lake Forest home of Mr. Laurance H. Armour, is in perfect harmony. It contains Italian, French and English furniture of the 18th Century. Walls are a pale Adam green, the rug gray. Miss Gheen, decorator*

*The painted sofa can be made a decorative feature in a living room when it has a plain wall behind it, bright, crisp chintz cushions on it, painted pieces in close proximity and an Aubusson rug on the floor. This is the treatment used in the John S. Lawrence house at Topfield, Mass. Lee Porter, decorator*





Ivory white paneled walls, French mirrors, Chinese rugs, a molded plaster ceiling, chairs and sofa covered in green and white and old Chinese Chippendale wicker chairs upholstered in pink silk—these are some of the attractive details in the living room of Mr. E. E. Bartlett's house at Amagansett, L. I. W. Lawrence Bottomley, architect



The bottom of the room should be heavy, the top light. This rule is followed in the living room to the right. The carpet is black and the walls ivory, further lightened with mirrors. Black and white cut velvet is on the sofa and deep chair and rose brocade on the other. Elsie de Wolfe, decorator





## AN ADAM ROOM IN AMERICA

*That a definite period style, when properly adapted to meet the modern requirements of comfort and utility, is suitable to a modern American home is proven by this Adam reception room. The walls are taupe and cream with black introduced in narrow lines. Black also accents the mantel. The over mantel mirror has a dull silver frame*

*with a red medallion at top. Of the furniture, some pieces are in walnut, some upholstered in red and black. The fixtures are also characteristic of the period. The room is in the home of Mr. Ormonde G. Smith, at Oyster Bay, N. Y. Hoppin & Koen were the architects of the room and Miss Elsie de Wolfe, the decorator*



The two views on this page show the living room in the Chicago residence of Mrs. Howard Linn. An old coiffeuse is now used for a writing table. The chairs are French painted antiques with petit-point seats. A deep smoke valance of lace enriches the mantel. A chaise longue in the corner, with its reading lamp behind, supplies the maximum of comfort. Above the bookshelves, rich with bindings, hang old architectural prints.



The other end of the living room contains a more formal treatment; a console and mirror form the focal point, balancing the fireplace at the opposite end. The Directoire sofa is covered with blue and yellow striped silk. From the blue in this is taken the tone for the paint of the walls and woodwork. Valances and overdrapes are of a striped taffeta with sheer under-curtains. The furniture was collected abroad.







*This simple living room, with its open fireplace, conveniently arranged desk and reading chair, has walls painted cream with plush pink and soft mauve gauze curtains. Mrs. Emott Buel, decorator*



*In this morning room, niches have been filled with Moreland prints. The black mantel is marbled. John Hamilton, decorator*



*The color scheme here is robin's egg blue walls, ecru chintz curtains and Venetian red velvet on the furniture. John Hamilton, decorator*





Among the ways to arrange living room books is to enclose the sides and top of a casement window bay with shelves. The placing of the refectory table here is unusual, and so is the absence of the ubiquitous window seat. Mellor & Meigs were the architects



An interesting color scheme has been worked out in this living room. Walls are hung with gold cloth paper. The fireplace is of gray marble with gray brick hearth. Chairs are covered with blue and yellow harmonizing with the cream damask draperies

While difficult to decorate, the oval room presents many interesting possibilities. White walls and mirrors in the room to the right are effectively used to give an added sense of size. Glass and mirror doors help in this. J. A. Colby & Son, decorators



Furniture in a living room should be grouped naturally around certain centers of interest. In this room in the Long Island residence of Mr. J. W. Harriman, a tapestry forms the background for one group and the fireplace for another. Alfred C. Bossom, architect







Build-in architectural furniture lends an air of substantiality and permanence to an interior. In this living room, in the home of Mr. F. Hodge, Stonington, Conn., the indented fireplace with shelves on each side forms the chief feature



Comfort is given the Hodge living room by a deep couch and a simple table holding lamps and books. An intimate writing corner is created on the farther side between the windows — an old desk with mirror and photographs above. Harry T. Little, architect

Another study of the architectural background of a room is found in the residence of Mr. E. P. Charlton, Westport Harbor, R. I. The fireplace forms the focal point. Its dignity of white marble is enhanced by the grill panels on either side, the woodwork of the other walls and the beams of the ceiling. Farley & Hooper, architects





Instead of curtained, windows may be trellised, as in the New York home of Mr. J. Theus Munds. On the side are old iron gates, a lead garden figure in the middle, and flower boxes behind. The furniture includes a Venetian tray table, Venetian porcelain appliques, tall wrought iron candlesticks and a Queen Anne secretary. Emil Feffercorn, decorator

The heart of the living room is the fireplace. In the room below there stands beside it a comfortable couch in blue and ivory upholstery, with a deep chair opposite. The rug, colored with reds, pinks, blues and browns, is the round center cut from an old Aubusson carpet. The walls are white paneled. Ruby Ross Goodnow was the decorator







From England came the wainscoting and doors for the living room of Mr. C. C. Rumsay's house at Wheatley Hills, L. I. Walls are rough and the ceiling molded plaster. The davenport is in blue and old rose silk, the large chair blue green, the rug black and the curtains old rose lined with blue. F. Burrall Hoffman, Jr., architect; Arden Studios, decorators

The background of the splendid 18th Century living room below is gray and gold glazed with a rich brown. A simple mantel was especially designed to receive the old Dutch painting. Jade flower groups compose the mantel decorations. The furniture is Queen Anne and William and Mary, the chairs being covered in petit-point of the period. Emil Feffercorn, decorator







*It is the chintz that furnishes the color scheme of this morning room. Its cream ground determines cream walls and its turquoise blue, mauve and pink run through the room. The walls have been given a simple and excellent finish by narrow moldings which divide them into well-proportioned panels. Prints are hung with careful regard for the paneling. Mrs. Emott Buel, decorator*



*The flower end of this living room has been beautifully developed. The room is like a great English hall with a high beamed ceiling. Jacobean furniture is used. At one end is this large bay. A broad shelf running around it holds plants and interesting pieces of blue glass and Chinese crystal. The leaded windows are curtained with casement cloth which filters the light*



*It is the country house living room that gives the greatest chance for riding one's hobby. The bookman may have his books and the huntsman his heads. One side of this living room is filled with cupboards. Bookshelves are tucked between them. Trophies of the chase, interesting prints and relics add diversion to this wall. The hearth bench, with its magazines and books, replaces the usual table. John Russell Pope, architect*





The spirit of 18th Century France is shown in this morning room, full of quaint and characteristic ornaments. Perhaps the most interesting is an original bust by Houdon, on the mantel. Walker & Gillette, architects

Assembled in this paneled morning room are delightful small armchairs and deep cushioned chairs, a charming com-mode and a rare table or two of 18th Century origin. Above the door and mantel are painted panels







Unpretentious, and yet dignified and livable, this morning room has an airy grace and a sense of spaciousness that is pleasing. The white walls and beamed ceiling, the simple fireplace, the chairs disposed in natural groups, the hanging shelves and cabinet, the small tables for books and magazines, and the old botanical prints combine to make an unusual room

Of a type entirely different from the other living rooms on these pages is the interior of Miss Ellen Terry's cottage in England. In restoring the house the main room was kept in the original atmosphere with the open fire, the broad mantel shelf, smoke valance, and the hearthside benches. The floor is brick. Old pewter and china complete the picture



Among its many purposes paneling serves as a silhouette background for furniture. It is especially suitable for living rooms and can be applied in many ways—wood paneling, molding nailed on the plaster to form panels, and panels painted. Fisher, Ripley & Le Boutellier, architects





*An air of comfort has been attained in this living room, which is in the New York apartment of Mrs. Price Post, by the commodious furniture grouped around the fireplace. Its covering is a pink mulberry chintz. Italian landscapes have been set into the paneled beige walls above the built-in bookcases*



*The morning-room with deep cream walls and a wood colored davenport and carpet is a symphony in browns and yellows, with an orange yellow chintz as the predominating color note. A 15th Century Italian painting forms the center panel above the davenport, and English prints are used for further decoration*



*Emerald green painted furniture and old New York scenic wall paper with green taffeta curtains create a delightfully quaint dining room. White dotted Swiss is used for the glass-curtains and at the French doors*





An infinite variety of treatments can be given the wall with paint. In this study-morning room, for example, the walls have been painted a pale pink and marbled. At regular intervals are tall lapis lazuli pilasters with gold caps. The cornice is malachite green and the baseboard black. It is a daring but livable color scheme. Ruby Ross Goodnow, decorator

Slip covers are a simple and effective solution for the country house living room furniture. The couch and upholstered chair below are in a quaint chintz of blue, mauve and pink on a cream ground. From this is taken the turquoise blue of the console tables. Mauve and plum taffeta covers the pillows. Mrs. Emott Buel was the decorator

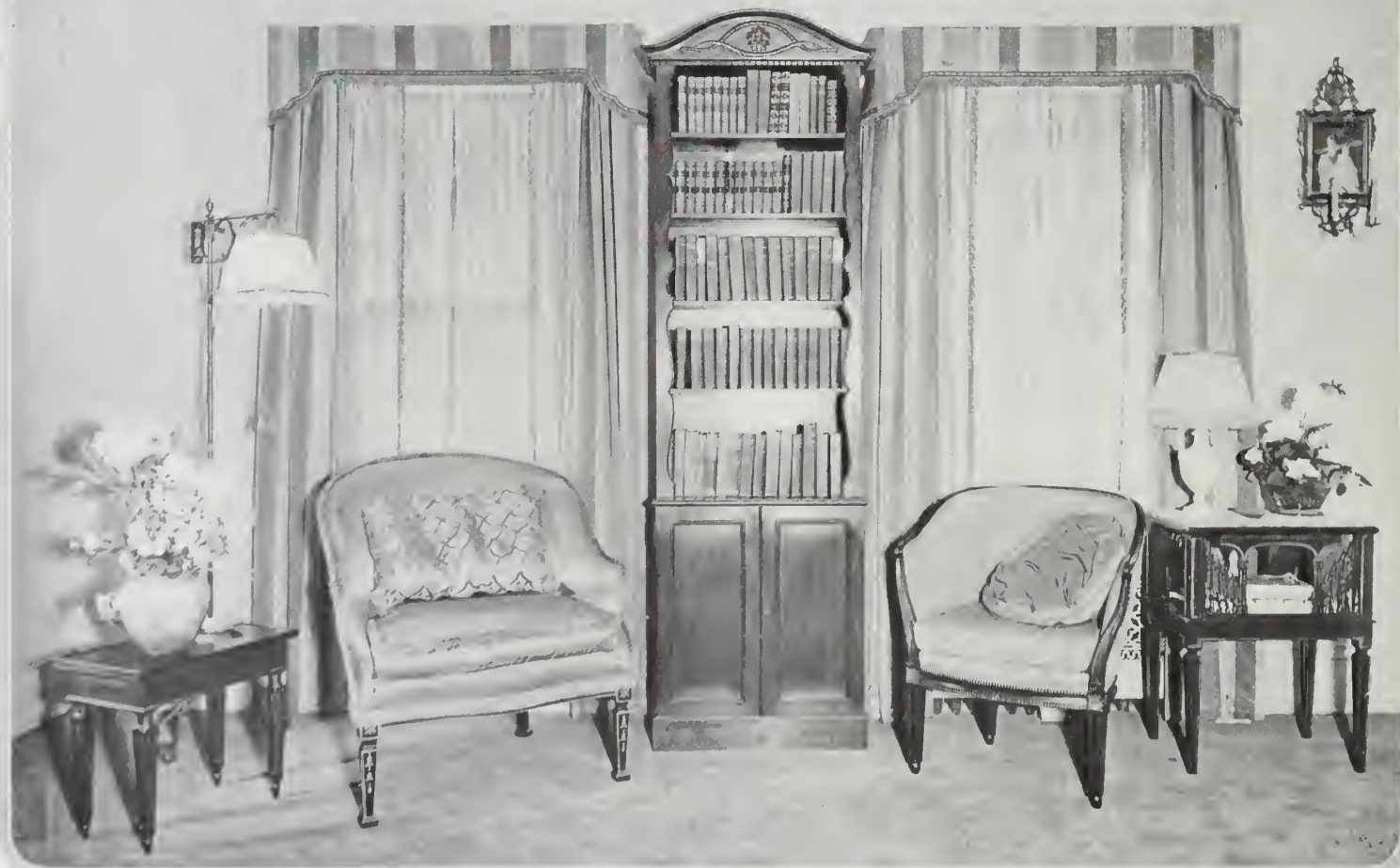






A delightful morning room and boudoir combined has been created in the home of Mrs. George A. Palmer, Port Chester, N. Y. Curtains are satin striped in rose, blue and gold. An armchair is covered in blue taffeta fringed with gold. Mrs. A. Van R. Barnet, decorator

On another side of this morning room an unusual walnut bookcase fills the space between the windows, with convenient tables, magazine stands, comfortable chairs and reading lamps in close proximity. On still another side of the room is a walnut sofa upholstered in old blue satin







One can do many things with the long table in a living room. It can be placed back of a couch before the fire, or a pair of them behind couches on either side of the hearth, or placed along the wall and made the center of a pleasant grouping with chairs and painting above. Or it may be used as in this living room, where it stands in front of a long row of French doors. J. A. Colby & Son, decorators



When the living room walls are paneled in oak, the furniture should live up to its dignified background. Jacobean furniture is a happy choice for such a room, especially if it is large enough to dispose these pieces in natural groups, as has been done in this living room in the home of Mr. G. A. Schieren, at Great Neck, L. I. A Jacobean settee has been placed on either side of the fireplace. Aymar Embury II, architect

Comfortable as well as beautiful is this living room in the New York home of Mr. Oliver Perin, with its paneled wall of pale green, its figured screen of mulberry, green and black silk, and its deep-seated chairs covered with mulberry taffeta. The settee is covered in putty colored silk with mulberry stripes. Delightful bits of jade and alabaster give notes of gray and green to the mantel and small tables. Decorations by Mrs. Emott Buel







Not the least problem of living room equipment is the lighting. Lights should be where they are needed. The strong light flooding all the room is undesirable for homes. Small fixtures can be given more interesting treatment. In the room to the left, which is in the New York home of Mrs. Gifford Cochran, the side lights are Chinese glass pictures made into appliques, whereas the lamp by the side of the sofa is a blanc de chine tree surmounted by a luminous parchment shade. Decorations by Karl Freund



Another interesting feature of the Cochran room is the painted doors. This mode, very much in vogue during the 18th Century in France and Italy, is worthy of revival today. Old designs can readily be found and the colors can be chosen to suit the general scheme of the room. By being thus decorated, the architectural value of the door is pronounced and the whole wall becomes enriched. The other woodwork, of course, will be tinted to match and then given a dulling coat of shellac and antiqued.





*This country house reception room is done in mulberry, soft gold and sea-green. Use has been admirably made of old gilt valance boards with French draped valances of sea-green gauze below. On the mantel are vases of painted tin flowers. Agnes Foster Wright, decorator*



*Another reception room, in the Detroit home of Mr. J. S. Newberry, has simple panels and the few pieces of furniture requisite for receiving guests—a comfortable couch in front of the fire, a small table, and one or two period chairs. Albert Kahn, architect*

*In addition to the charmingly intimate reception rooms, such as the two shown above, are those in large houses where unlimited space permits the use of large furniture. In the room below, which is in the residence of Mr. Francis L. Higginson, Jr., at Wenham, Mass., a Jacobean refectory table and chairs are placed to good advantage. Between the French doors hang large carved mirrors and quaint benches below. The walls are white paneled. Bigelow & Wadsworth, architects*







A corner of the salon in the New York residence of Mrs. Joseph Dilworth shows yellow gauze glass curtains and green-blue tafeta over-drapes. The settee is covered in orange brocade and the chair beside it in plum, orange and yellow. Mrs. Emott Buel, decorator



Formality and informality are pleasantly mingled in the living room in the house of William F. Clow at Lake Forest, Ill. Rough beams break through the plaster over the casement and door. Walls are rough cast. The fireplace is marble and brick. Howard Shaw was the architect.





*If one's purse cannot afford to have all the downstairs rooms paneled in either wood or molding, then choose the living room. It demands a dignity of treatment that will be more and more appreciated as the furnishing of the room is completed by the addition of well-selected pieces. Harry Redfern was the architect*



*The draped wall affords an unusual treatment for the small house living room. Its cost will depend upon the fabric used. Linen and hand-woven fabrics furnish the best choice. The color contrast of folds and the soft effect of fabric give a quieting effect to the room. The color scheme is gold and blue. Herter Looms, decorator*



(Below) An interesting study in balanced furniture arrangement is found in the New York residence of Mr. Frederic C. Bartlett. Each console bears a beautiful lustre and above it hangs a painting in a dull gold frame. The consoles are gold and white. A grouping of this kind would be suitable for a large hallway or a reception room where space is sufficient for appreciative arrangements

So long as the mantel is kept free from a clutter of non-essentials, the overmantel embellishment can be almost anything that suits. In the morning room of the residence of Mrs. D. C. Osborne in Boston an old tray has been used in the panel above the fireplace. It is flanked by tall candles. The walls are pale yellow with green and violet for other color notes. Lee Porter, decorator

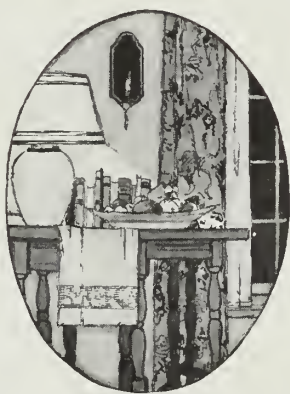


(Below) In the living room of the Osborne residence the window trim has been accented by a broad band of antique gold. Walls are deep cream, curtains dark gray and gold, the rug catawba, blue and bronze. A Dutch altar candle has been made into a lamp for the table. A lamp of wrought iron introduces interest into the corner. The decorator was Lee Porter





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## PLANNING FOR THE FURNITURE

*Before building, it is often possible to figure out just where you want to put your choice pieces of furniture, and to build the room accordingly. This forethought will produce groupings that give the air of permanence, com-*

*fort and satisfaction. In this library a place was created for the Colonial secretary and the bookshelves built around it. The old stool, the chair and the butterfly table are all in keeping. Fisher, Ripley & Le Boutellier, architects*



# THE LIBRARY WITH PERSONALITY

*It Has Three Corners, All of Which Contribute to the Comfort and Convenience of Those Who Love Books*

A LIBRARY is a place in which to keep books. Books are the most important things in it. Nothing can surpass them for creating the atmosphere of this room and nothing should supersede them as means of decoration. For books both delight the eye and quicken the soul. They are at once objects of beauty and companions. They populate a room with innumerable characters. No library is ever empty. Apparently a place of quiet study, of placid and serene enjoyment, it is also a place where countless people foregather. In that sense, a library is always a crowded room, a room of unending activity. Consequently, there should be wide open spaces in it, the utmost of comfort and colors that soothe the mind.

These may seem very banal sentiments, but they are necessary. There are alleged libraries in which books play only a secondary rôle, places so crowded with chairs and knick-knacks, so riotous with colors that there is scarcely room for the owner. If you have no taste for books, if you care more for decorations than books, then, don't call that room a library, give it a different name—call it a morning room or something like that. Spare the word library, spare it for the sake of its associations and its honorable past.

AFTER books, a fireplace is the second requisite in a library. It will probably set the style of the room—Colonial, Georgian, French, Tudor, or what not. The main thing is to have a fireplace—one that actually burns, and preferably wood, although an English hob-grate for coal is not to be scorned.

Close to it should be comfortable chairs,

a couch and adjustable reading lights. Floor lamps attached to baseboard plugs are the best, as they can be moved around wherever one wants them.

This fireplace grouping should be balanced by another, if there is space. The fireplace for winter reading and another for the more kindly months—say, a bay window looking out over the garden or down some quiet street. An over-upholstered chair, a small table close at hand, a stool to prop one's feet on.

A third group is the writing table, placed wherever convenient, preferably in good light from a window. It will require a comfortable light-weight chair, lamp or lamps and the necessary writing paraphernalia. Perhaps an easy chair can be placed alongside this desk.

Other furnishings may be necessary in a large library—flat tables for big portfolios, dictionary stands and such—but these three groups are all one needs. If space is small, they may be combined in one group around the fireplace. After all, you can make a library out of a shelf of books, one table, one lamp, and one big chair of the sort that makes you say, "Well, I guess I'll sit down here to think it over."

Because a library is a place where one reposes and thinks, as well as reads, there should be open, restful spaces, which are conducive to thinking and repose.

For this same reason the wall and curtain colors in the library should be quiet. Enough color activity will be afforded by the book bindings. Curtain fabrics should have not too pronounced a pattern and should be made with a simple shaped valance. If the walls are paneled in wood—oak or gum wood or wood painted—a very dignified room will result. Or they can be paneled with molding or, finally, papered. In any event keep the walls unobtrusive and choose quiet colors.

AS an intimate room, the library is second only to the bed chambers. Therefore personal accessories are used—bibelots, photographs, objets d'art, souvenirs of travel and friendship. But these should not be permitted to clutter the room. The mantel shelf, for example, should not be piled high with them. Keep that space free. A pair of candlesticks and a clock, a pair of beautiful vases and a bronze; above the shelf a mirror or a painting set in the wall—these enrichments are sufficient and give dignity to the focal point of the room.

As in other rooms, a soft tone floor cover is preferable. A two tone rug with a deep pile or Orientals of quiet colors can be used. An excellent and inexpensive scheme is to take plain carpeting and have it sewn together to make a rug. Old time hooked rugs, now enjoying renewed popularity, may be used if the library furniture is Colonial. They give a touch of color.



*The acme of luxury is a library paneled in English oak with inset bookshelves and a plenitude of easy chairs. The library of Mr. Henry C. Perkins, Hamilton, Mass.*

*On either side of the fireplace bookshelves can be built in, as in this reading corner, of which Chamberlin Dodds was the decorator*

*The stone fireplace and varicolored bindings give this library corner character. From the home of E. S. Atwood, Esq., East Gloucester, Mass.*







A built-in, architectural bookcase will establish the atmosphere of a library, especially if it has such a distinctive design as this. It is matched at the opposite end of the room by a group of windows. The woodwork is ivory and the walls pale yellow grass cloth. The room is in the home of Mrs. Edwin Holter, Mt. Kisco, N. Y.

The library in the residence of Eugene Meyer, Jr., at Mt. Kisco, N. Y., is paneled in English oak, making a dignified room. Built-in bookcases are along two walls. A stone mantel of delicate design forms the focal point. Around the fireplace are grouped comfortable couches and deep chairs. Charles A. Platt, architect







*Chintz covers the furniture in this unusual library. A quaint, chintz-covered fireside seat is the final touch of comfort. It is a room worthy of the books*



*White woodwork with blue and crimson decorations on the pilasters and capitals and arched top shelves gives unusual character to this library. The table is 16th Century Italian. Karl Freund was the decorator*



*An interesting library corner is found in this old house in Sussex, where the window embrasure is curtained off, making a quiet spot for the lacquer cabinet, the shelves and the comfortable chairs*





If the books are the most important thing in the library, when surely this library is completely furnished. Along one entire end crowded shelves range from floor to ceiling, and again on either side the fireplace. A gallery breaks this farther wall, giving intimate access to the books above. The walls are paneled in dark oak, and the white plaster ceiling is relieved by a molded design. Comfortable, deep couches make it a very livable library.



In keeping with the dignity of the gallery end is the fireplace. It is faced with stone, a simple panel flanked by fluted pilasters forming the chimney breast. On the mantel the silver candles and Empire clock with painting above give a balanced enrichment. A chair upholstered in tapestry stands on one side and a velour-covered, deep reading chair on the other. Bookcases on each side are built in flush with the wall. The bindings give rich color to the room.





*In the New York residence of Mr. Edward A. Shewan has been created a little Tudor library of unusual interest. The room is paneled in 16th Century oak, bookshelves being let into the walls and concealed behind panels. Harmonizing with the woodwork are curtains of Florentine crimson and gold. Karl Freund, decorator*

*A harmony in soft browns is this library, with its well-proportioned paneling in the natural colored French oak, and Regency settee and chairs covered in mellow-toned Beauvais tapestry. The table desk is a reproduction of one at the Louvre. Hangings are crimson. Alavoine & Co. were the decorators*





The lovers of books are divided on how they should be shelved. Some say that they should be placed behind glass where dust cannot corrupt them. Others, who desire the genuine intimacy of books, champion the open shelf. In this library corner the open shelves and the woodwork are white. A magazine table stands in front of the books and an easy chair is placed in a good reading light. Mrs. Emmott Buel, decorator

One of the most convenient bookshelf arrangements is to have the shelves built in sections, the top board covering and binding all three. This top shelf can come slightly above the top of the average chair, giving a broad surface for the display of interesting bibelots and objets d'art. The simple paneled walls of this library are painted an elusive gray-green, furnishing an excellent background for the books





Books help to humanize a room. They give it an atmosphere of comfortable culture. In the library to the right, for example, a row of shelves from baseboard to cornice enriches the corner with vari-colored bindings. The deep couch, the open fire, the white woodwork, the huge fur rug are all companion elements in making this a quiet, orderly, livable room where books can be and are appreciated. Decorations by Lee Porter

Even though it has open spaces, the library below is an intimate room. First, it contains only the necessary furniture, and each piece has some distinguishing merit. Second, its books are many and easily reached. Third, its architectural elements—such as that landing and its handrail, the wide board floor, the carved mantel—come in naturally as part of the room. And, finally, its accessories are interesting. Peabody, Wilson & Brown, architects







## THE ARCHITECTURAL BOOKCASE

*It is becoming more and more the custom in homes of good taste, to treat bookshelves as an architectural feature, and, by letting the shelves into the wall, make them form part of the architectural background of the room. The*

*wood used in this library is butternut in a warm, rich brown. A chair upholstered in a brilliant English chintz gives color variety to the ensemble. From the New York residence of F. F. Palmer. Delano & Aldrich were the architects*



ELEGANCE IN THE  
DINING ROOM







## THE PANELED WALL

*While beautiful in itself, the simple paneled wall can often be given additional interest by inserting pictures in the panels. In this dining room, where the panels form a dignified architectural background, old Dutch pictures have been set in on either side the fireplace. The over-mantel decorations consist of old bronze vases, wall lights and an antique convex mirror*



# ELEGANCE IN THE DINING ROOM

*The Necessary Furniture Arranged in An Orderly Fashion and with Accessories to Delight the Eye Creates the Atmosphere Required for Dining Well*

**E**LEGANCE and elegant are two words very often misused in America. The one is sweepingly applied to such diverse things as a good dinner, a becoming hat or a beautiful sunset; the other is considered the pose of the corrupt and contented rich.

Elegance is a very restricted attribute, and it is not a pose. It is the concomitant of gentility and culture. Social upheavals and the misuse of the word cannot destroy elegance. It is a fundamental quality always active in certain strata of society and quiescent at least in others. Provide a modicum of leisure and the means that made a modicum of leisure possible, and elegance or the striving for it immediately manifests itself. In no other phase of life is this more true than of the decoration of the house.

We speak of the livableness of living rooms, the intimacy of bedrooms, the hospitality of halls and the personality of libraries, but the one room in which elegance should be evident is the dining room. This is made even more important by a recent economic change in the United States.

Whether for good or evil, whether legal or illegal, whether the will of the people or the madness of religio-maniacs, Prohibition is an established fact. Drinking has gone out as an art. With this social custom destroyed, it is reasonable to believe that its place will be taken by eating. And eating is the one habit common to man with which elegance has been most often associated.

We are not concerned here with the alimentary requisites of gastronomic delight—such a subject would fill many volumes—but we are interested in the part played in the fine art of eating by the place where one eats. The actual food on the table is only half the meal. The other half is the kind of table, the kind of napery and silver and decorations, the chairs, the walls and all those other furnishings that combine to establish an atmosphere of elegance in the dining room.

**P**ERHAPS the first mark of elegance is the desire to have a few things but have them good. One must first choose between quality and quantity. After that quality itself is subjected to rigorous tests.

Discernment does not judge the value of dining room furniture on the basis of usefulness alone; it must delight the eye. A Mission dining room suite, such as one sees advertised by the instalment-plan furniture houses, may appear more useful than a set of quaint

Lancashire chairs and a Welsh dresser, but the Mission will offend the eye, whereas its parallel in simplicity will not. Those who plead for Mission say that it is "honest craftsmanship", that it "shows how it was made." These obvious facts are the deadly foes of elegance. Elegance pre-supposes good craftsmanship, and above all things it does not want furniture that shows how it was made. Such things rarely delight the eye.

The delight of the eye, it must be remembered, is twin to delight of the palate. The difference between good hash and bad is often the way it is served and the room it is served in.

Another evidence of elegance is order, and order requires a certain amount of formality.

Formality is a compliment a hostess pays her guests and a mark of respect she pays herself. Formality is order—the right thing at the right time and in the right place. Order demands, for example, that only the necessary pieces of furniture be placed in the dining room. A couch is obviously unnecessary. So is a china closet. Why display all one's ceramic possessions? Keep the china in the pantry. It is disorderly in the dining room. On the other hand there may be accessories that delight the eye—mirrors, torcheres on either side the serving table, bits of Capo di Monte

or a fish bowl set in the bay window to catch the sunlight. These are more useful than a china closet for the simple reason that they are beautiful and interesting.

**A**THIRD mark of elegance is that it is inducive to quiet.

Elegance, as we have tried to show, is a subtle attribute of the mind, a way of looking at life and the objects that enrich life. For the fullest enjoyment of such objects—and for life itself—one must have a calm atmosphere. Certainly quiet and calm are requisites in the enjoyment of a meal.

Consequently elegance will not choose a piece of furniture that has an objectionable contour. A great deal of Rococo furniture is inelegant, because it is too exuberant, and cottage furniture, on the other hand, may also be inelegant in certain rooms because it is too severe. There is a nicety that guides the choice. In the matter of colors, elegance will not tolerate those that disturb the eye or such as are grouped in a fashion that makes them difficult to live with. For elegance above all things is a livable atmosphere. It avoids the novelty. It lasts through generations. The elegancies of our forebears are just as elegant today as they were a century ago.

Finally, elegance presupposes restraint. And restraint is the fundamental rule in furnishing any room. Especially is this true of the dining room.

**I**N the pages that follow are many types of dining rooms. Each has a distinct personality and each gives delight to the eye. There are distinguished dining rooms in the English and Italian manner, cottage dining rooms, rooms of simplicity and rooms of richness. In every one only the necessary furniture has been used. Elegance is found in that furniture and in such accessories as curtains, lights, shades, screens, and over-mantel decorations.

The element of order is also apparent and, in most of the rooms, an atmosphere of calm. Some of this calm is due to the wall treatments—panels and such—some of it is given by scenic papers of great heritage, some by the softness of the rug, some by the ease of the chairs. Order is given by the arrangement of the furniture and the regularity of the architectural details of doors and windows.

They are rooms the amateur decorator can well study with profit. They have an atmosphere conducive to eating as a fine and genteel art.



*The color scheme of this dining room includes paneled gray walls, blue lacquered ceiling, antique gray painted furniture with plum and blue decorations and a gray Wilton carpet. Herter Looms, decorator*





The soft brown of the paneling in the dining room of the residence of C. H. Connor, Rye, N. Y., is enriched by the deep rich damask draperies. The mantel group, with its handsome iron and silver flower stands, is unusual. Agnes Foster Wright, decorator

Gay, picturesque and quaint is this dining room, with its brilliantly colored wall paper of "Scenic America", printed in Alsace Lorraine in 1840. The refectory table, side table and chairs are painted emerald green. Decorations from Wanamaker







The mirror holds many secrets. It can tell how to make a small room appear large and a dark room seem gay. But one must choose the right mirror for the room and place it properly. In this medium dining room the only light came from the north and it was drab. A large mirror in the French fashion—cut in squares and held in place by small gold rosettes—was placed on the main wall, completely filling the central panel. It reflects two lovely crystal lustres and an alabaster vase that stand on the black marble-topped console. Mrs. Emott Buel was the decorator



The spirit of the 18th Century is crystalized in this dining room in the residence of Mrs. William K. Vanderbilt. The walls are antiqued paneling painted green and gold. At the casement windows is hung an 18th Century chintz in which peach color predominates. A peach colored brocatel is used for upholstery on the walnut chairs. The sideboard is a William and Mary antique, holding old purple glass bottles. Over it hangs a mirror with a petit point panel. The serving consoles by the window and the china cupboard add further interest. Schmitt Brothers, decorators





The walls of this picture-book dining room in an old-fashioned cottage bloom gaily with posies, red and pink, on a white ground with small blue buds and bits of green peeping through. White dotted Swiss sash-curtains and a rag carpet bright with rose and blue checks are just the right setting for all those things dear to the heart of the cottager—Windsor chairs, a Queen Anne gate-leg table, and an old oak dresser holding blue and yellow plates. Pewter and old-pink lustre china are spread for tea for two. Decorations from Wanumaker



Tucked in the corner of another of those fairy-tale dining rooms—in this instance the one in the cottage of Mr. Amos Lawrence on the North Shore of Massachusetts—is a corner cupboard with shelves bearing the precious and fragile weight of a collection of Lowestoft china. In this room, the walls are covered with paper gay with rambling sprays of flowers, giving a chintz-like effect. Hooked rugs cover the broad boards of the floor across which the feet of Colonial belles might have danced and pattered in times gone by



An oval dining room—the dream of many home builders—requires more than the mere shaping of the walls. It means good finish. An example is found in this dining room in the summer home of Dr. J. H. Lancashire at Manchester, Mass. At one end is the fireplace surmounted by carved panels and pilasters. The walls, plain and dark, are relieved by a white molded ceiling and a deep plaster frieze. The chairs are upholstered in tapestry. A two-tone rug is used on the floor. The curtains are of linen in gay colors.



A notable feature in modern decoration is this use of mirrors to give a sense of light, air, and space. They are invaluable in rooms like this, where all the windows are on one side and the light must be taken up, reflected, and diffused. As befits a rather small room, the furniture is light and slim. It is of a green-toned wood, and the screen is painted after the pleasant French fashion. Glass curtains of rose silk soften the light, and over them are hung draperies of rose and green changeable taffeta.





Into the dining room in the home of Mr. Franklin Colby, of Andover, N. J., have been successfully introduced a Jacobean hutch and Lancashire chairs that suit the environment of rough cast walls, beamed ceiling and large, old-fashioned fireplace. An antique brass candle chandelier is still used in its original manner, accenting the quaintness and age of the room.



Early Georgian blue green paneled walls are in the dining room below. On the stiles of the panels are placed Queen Anne mirror sconces. The sideboard is an original Adam. Above it hangs a 17th Century portrait. Curtains and chair coverings are glazed chintz with an orange background, a copy of an old English design. Emil Fejercorn, decorator.







*Delicately designed black lacquer furniture against light green painted walls is found in the dining room of the New York residence of Mr. Donald Tuttle. The curtains and portieres are linen in pink and American Beauty, edged with a jade green taffeta that matches the gauze of the undercurtains and the decorations of the furniture. Agnes Foster Wright, decorator*



*The Georgian paneled dining room leaves very little to be desired when the workmanship has the dignity of this. The embrasured window, the round arch door, the paneled fireplace with its overmantel painting make an excellent background for the furniture, which is mainly American reproduction of old designs. Peabody, Wilson & Brown, architects*





Two views of the dining room in the Sidney Waldo residence at Chestnut Hill, Mass., show gray cypress walls, simple window openings and casements, low open beams and antique English oak furniture



On one side is a large brick fireplace with a wide hearth. Benches are placed at either end. Hammered brass and copper, together with old iron fixture, complete the furnishings. Little & Russell, architect



A mauve carpet, blue painted furniture, cream walls and woodwork and curtains of apple-blossom chintz make the dining room in the New Jersey home of Mrs. Donald V. Lowe. Mrs. Emott Buel, decorator



Pale yellow walls, a gray carpet and yellow taffeta curtains create the setting for the simple mahogany furniture upholstered in black and yellow horsehair in this room. John G. Hamilton, decorator





Eighteenth Century mahogany is used in this dignified dining room in the Long Island residence of Mr. Francis L. Hine. The walls are soft yellow with ivory woodwork. Walker & Gillette, architects

The popularity of the over-mantel paneling set in a dignified Georgian frame is evidenced by its identical use in both these dining rooms. And, in each instance, character is given the walls by the molding panels





# CUPBOARDS for the CORNER



The shell top was a favorite device among Colonial designers and deserves reproduction today. The wood can be white pine or any other suitable for cabinet work. It should be painted to match the other wood in the room. A contrasting note can be given it by painting the inside a brilliant color



An interesting cupboard done in the Biedemeyer style is found in the home of James F. Deering, Esq., at Miami, Florida. The architectural character of the well-proportioned shelves and columns is particularly pleasing. Paul Chalfin, decorator



In the residence of Mrs. Julius Gareche Lay at Washington is an original Adam corner cupboard placed in one corner of the dining room. The niche itself is painted a deep sea-blue, with a cream colored trim to match the woodwork

Another Colonial type was built as a separate piece of furniture. It was enriched with architectural moldings and paneled doors. The top usually had a door with glass panes and the bottom was a cupboard. China went in one part and the silver in another



## SUBSTITUTES for SIDEBOARDS

*The Touch of Individuality  
in the Dining Room*



(Left) In a large dining room a refectory table can be used for sideboard or serving table. Here it has a background of old Italian yellow brocade that sets off the tall altar candles and the silver



The substitute might be a Spanish antique table with a Venetian mirror above. The cover would be a fine piece of altar lace or a linen cover with lace edges



A console can be used for a serving table. Here it is of wrought iron rubbed with polychrome colors and with a top of Sienna marble. G. Bovard MacBride, decorator



An old Colonial table, an old brocade hung for a background, a Colonial gilt mirror, old Dutch paintings on either side. This would make an excellent substitute



In the residence of Mrs. Sidney Drew in New York City the entire dining room is furnished with wrought iron. The table is wrought iron, the console serving table shown above, and the large console which is used for a sideboard during meal times. Lighting fixtures are wrought iron on antique gilt brackets. Over the table hangs a Greek primitive. G. Bovard MacBride, decorator



HOSPITALITY AND  
THE  
ENTRANCE HALL







## A COLORFUL HALL GROUP

*For a hallway that requires a spot of brilliant color or in a living room where a colorful and simple group is desired, this ensemble could be used. The commode is dark rich green with Italian decorations and moldings of antique gold. On each side stand walnut chairs with black broadcloth pads*

*Further enrichment is given the group by the flower painting which hangs above the commode—an unusual but successful shape for this position. A little Chinese lady in salmon pink and black, and vases with black and green futurist flowers comprise the accessories. The wall is Italian pink. Agnes Foster Wright was the decorator*



# HOSPITALITY AND THE ENTRANCE HALL

*The Distinction of any Hall is Attained by Light, Good Walls and Floors and  
The Disposition of Well-Chosen Furniture*

A HALLWAY is an architectural handshake. Its furnishings should therefore express hospitality. The entrance to the house and the hallway that lies behind it are the surest indications of the sort of people who dwell in that house and the sort of hospitality they extend. And just as there are different kinds of people and different kinds of hospitality, so are there different kinds of halls. Reduced to general classifications, these kinds of halls fall into two general groups—hallways that are designed as passages and hallways designed as reception rooms.

In many cases the hallway is merely a place to pass through, and it would seem that the architect and decorator have conspired to make that passing as dull and rapid as possible. Hallways without light, with one or two pieces of stiff, uninteresting furniture, with a shadowy stairs creeping up into dark infinity—such hallways are inhospitable, unkind to guests, unfair to the occupants of the house.

The first requisite in any hallway, then, is light—plenty of it. One should not come from the bright sunshine outside and go suddenly blind in the darkness inside. Fan lights above the door, glass panels beside the door, or in it, windows on the stairs or on a stairs landing are possible solutions that should be thought of when the house is planned. If the hall goes the depth of the house light can be given by a panel in the rear door. Should none of these architectural changes be possible one will have to depend upon artificial lighting.

THE hallway that is merely a place to pass through en route to other rooms should contain no furniture to block that passing. One should not be required to squeeze through the hall. Nor on the other hand, should the furniture be so slight as to make the hall uninteresting.

Above all things, whether large or small, the hallway is not a cloak room. The old-fashioned hatrack is taboo today. Provide a closet for coats and wraps, and insist that they be kept there. The handshake that your house extends its guests should not be encumbered with cloaks.

In the small hall there may be room—and consequently, purpose—for only three pieces of furniture—a console or small table, a mirror above it and a chair. The mirror is essential for a fleeting last glimpse. The choice in tables is legion—Colonial tip tables, wrought iron consoles with a black glass

top, carved consoles, etc. The mirror should be in keeping. Thus, if one has a wrought iron console with a black glass top, the mirror frame can be wrought iron with a banding of black glass around the mirror. A bowl of flowers and a card tray is all this table need contain.

These may seem inhospitable furnishings, yet in a hall that one merely passes through no attempt at hospitality need be made. The hospitable rooms are in close proximity.

The Colonial house or the cottage hallway affords other treatments. A Welsh dresser may be used, or an old cabinet of interesting lines, or a Jacobean sideboard or hutch or even a painted commode, such as shown in the illustration opposite. The use of these will depend entirely upon the space available.

It is also the space available which decides whether the hall shall be a passage or a reception room. There is a style of country house architecture which provides that one shall come directly from the front door into a big living hall, which serves also as living room. This has many disadvantages; it affords the family no privacy, and it causes draughts to blow across the room every time the door is opened. Some sort of vestibule at least should be provided.

BUT where the hall is large, then one has ample room to furnish it in a generous style as a reception room. There may be a fireplace in this hall. Upholstered chairs can be set on either side of the hearth. If a couch is placed there it should be a small piece and not the kind one generally uses before the fire in a living room. A wrought iron floor lamp can be placed near one of these chairs, or a

table with a lamp on it, although it is generally the custom to restrict the hall lights to side fixtures or the lantern that hangs in the stair well.

Rugs are the best floor covering for a hall. They can be easily taken up and cleaned. The floor itself may be tiled or hard wood stained with a dark finish and oiled, or any other treatment that will stand frequent washing. If the floor is oiled and waxed, one should take care that it is not too slippery. An advisable precaution is to have the rugs held in place by snaps attached to the floor.

Verdure and scenic papers seem to be the favorite choices for wall covering; but the possible treatments are many, ranging from the hall dignified with oak panels or panels made with moldings and painted, to the rough plaster tinted wall. One interesting treatment is to have the walls paneled with molding and to fill in some of these with Toile de joie or strips of interesting paper antiqued with shellac and burnt umber. The architecture of the house will decide how the walls should be treated, for the hallway is the room in which the architecture is most pronounced. It may also come through the walls of the living room, but in the hallway the walls, which always form the architectural background of a room, will take their note from the architecture of the house.

WHERE the hallway opens on to the living room and dining room by large doors, it should have some of the color of each, so that the three rooms present a harmonious scheme. Small openings, however, do not require this color distribution. It is generally a good rule to remember in choosing the color schemes for rooms that the change from one to the other should not be too abrupt.

This applies to the portieres. If the hallway colors are distinct from that of the other rooms, double portieres will be desirable. In more modern homes French doors are being used between the hall and its adjoining rooms and the problem is easily solved, if one wants to curtain the doors, by using net, gauze or lace against the glass. This curtaining, of course, will be of the same fabric as used on the side panels or fan light over the door.

The final rule for all hallways, however, is to have plenty of light, and where an abundance of light is not possible, to keep the walls and hangings of a cheerful color that gives the semblance of light.



*In a spacious hallway one can have a group such as this—a Jacobean sideboard with a rich tapestry behind it to act as foil, and antique Italian chairs on either side. Tall silver candlesticks and a bowl of flowers give their color notes. Brett, Gray & Hartwell, decorators*





*Light stained oak is used in the hallway and stairs of the C. F. T. Seaverns home at Hartford, Conn. It affords a dignified background for the antique chest and chairs and the dull gold fixtures. This hallway also shows the proper placing of Oriental rugs, which are laid in parallel lines*



*The arched doorways of the paneled hallway give a desirable openness to the first floor and afford ample light for a proper appreciation of the architectural detail. The placing of the stairs, the turned balusters and curved newel are interesting. Goodwin, Bul-lard & Woolsey, architects*



Black and white marble and iron painted polychrome have been successfully used in this hall of the A. K. Wampole residence in Baltimore. The niche with its fountains and the console shelf are interesting features.  
Mott Schmidt, architect



(Center below) Old Venetian irons fastened to the stair wall and connected with cords and tassels serve to enrich this narrow stairway in a New England home and lift it from its commonplace atmosphere. Lee Porter, decorator



The Wampole stairs shown above curve upward gracefully. There is a pleasing sweep to the rails and the decorative iron spindles are colorful and unusual



Taken from an old home, these richly carved banisters have been placed in the home of Mr. Arthur Little, at Wenham, Mass.  
Little & Brown, architects

Where the hallway is large and plays the rôle of a reception room, the stairs can be wide and should be given ample approach.  
W. Stanwood Phillips, architect



## HALL TREATMENTS



*An upper hall shows simplicity in iron balustrade and lantern fixture. Residence of Mr. Bertram G. Work, Oyster Bay, L. I.*

*A view from the hallway to the living room shows an interesting fixture of black iron in a fish design*



*The iron balustrade shows an interesting dolphin motif. The fixture is star-shaped. Denalo & Aldrich, architects*

*A harmonious combination of crimson and deep yellow makes the living room a cheerful place*





THE  
INTIMATE BEDROOM







In the boudoir the dressing table is naturally given the place of honor. It should also have a place full of light, preferably in a bay window or close by a window. In this instance ample light falls from both sides. The antique rose taffeta curtains with their quaint frills and tie-backs make a delightful background for the dressing table on which stand Wedgwood lamps with pink taffeta shades edged with silver tissue. Frederick Loeser & Co., decorators

Black lacquer furniture, walls covered in a gay Chinese design of birds and flowers and curtains, some pale yellow edged with green and some orange and green, make an interesting bedroom in the residence of Mr. Joseph Thomas at Middleburg, Va. The bed is an old four-poster with an unusual top draping. Behind it is an alcove, down each side of which are book shelves. The ceiling in this alcove is made up of small mirrors in panels





# THE INTIMATE BEDROOM

*Four General Groups of Furniture Comprise the Equipment of a Bedroom Whether It Be Large or Small*

**B**ECAUSE they are the most intimate, most personal rooms in the house, the bedroom and boudoir should come closest to expressing the personality of the person who occupies them.

This expression of personality might seem to apply to every room in the house. In a way it does. No room should look as though the decorator had just moved out. That pleasant atmosphere of having been lived in, which is the desideratum for every room, is accomplished by the use of personal and intimate accessories and belongings, and it is logical to suppose that these will not be scattered about the house in an indiscriminate fashion.

However small, the furnishings of any bedroom fall into four general groups. By keeping these in mind the decoration will be a simple matter.

The first group might be called the sleeping corner—the bed or beds with their adjacent night stand and its lamp. Twin beds are preferable to a double bed shared by two, however much old-fashioned prejudice may be against them. And however much old-fashioned advice may warn against reading in bed, the habit is conducive to sleep—if one chooses the right books. This is one argument for the lamp; the more obvious argument, of course, is its convenience.

The second bedroom group consists of the bureau, chifferole or dressing table. In rooms provided with modern built-in clothes closets the bureau is really not required. Such closets provide trays for shirts and collars and blouses and underwear and all the other things one ordinarily keeps in bureau drawers. With the bureau eliminated more space is given the room and a dressing table can be placed there.

**T**HIS is not intended as a defense of vanity but it is a fact I believe (writing from the observation of an ancient married man!) that if the choice came between built-in closets and a bureau, the average woman would choose the closets when she was promised a dressing table to take the bureau's place. Of course she must have some place to lay away her clothes; that is imperative. But it is just as imperative that she have a corner where she can pretty herself. Men may be able to dress without a mirror, but a mirror is a *sine qua non* in a woman's life. And if you can provide her with a triplicate mirror that shows all sides, a dainty table whereon she can lay out her brushes and combs, and a drawer to keep her cosmetics in, a big problem of married life will be solved.

The third group consists of a writing desk

and its attendant chair. This may seem the sort of furniture that would go into a living room. The living room secretary, however, is a public sort of desk, whereas the boudoir desk is private. Behind this distinction lies a fact that we should not forget. Every individual in the world, even the closest and most happily married, should demand and be given a measure of privacy. Men may not feel this as much as women, for men go in packs, like wolves, but woman is the eternal free ranger. Respect that fact by providing a desk in the bedroom or boudoir.

**T**HE ideal master's suite, as the architects call it, consists of the bedroom, sleeping porch, dressing room and bath, with, possibly, a boudoir or morning room adjoining. Since sleeping out of doors has attained the popularity it deserves, the bedroom is being made smaller, as it is used only in the coldest weather or as a dressing room. Where this arrangement obtains one may have a small bedroom or dressing room in conjunction with the bath and an extended boudoir which can also serve for morning room.

With such space available there is no limit to the possibilities of decoration. The boudoir can be made distinct from the bedroom by its furnishings and functions. Perhaps the bedroom would have only the necessary furniture of beds, night stand and chairs. The boudoir, then, would contain the other pieces of equipment.

We have still to mention the fourth group that completes the bedroom's furnishing. A chaise longue with a small table beside it and a lamp on the table or a standing lamp in close proximity afford a place where one can rest and nap without disturbing the beds. This should be included by all means where space permits. This is also an essential part of the equipment of any boudoir. Add to it straight

chairs, an upholstered slipper chair, and one upholstered easy chair, and the furniture for the bedroom may be considered as complete.

In no other room of the house have colors such a free gamut as in the bedroom, and by that same token in no room should one be more careful in the selection of the colors used. Choose tones that soothe—grays, ivories, the palest of blues, yellows and cream. Brilliant color can be found in the curtains and in the bedspreads, which generally are made to match. The floor covering can be carpeting with rugs laid over it—old-fashioned hooked rugs or some of the interesting current weaves. The occasional rug placed on an oiled floor is not advisable in bedrooms except in country houses. Take into account floor drafts and that uncomfortable chill one gets when she puts an unslipped foot down on a cold wooden floor. Hence the all-over carpeting for the bedroom. If a rug is chosen—and there is a great variety to choose from—buy a big rug and leave only a narrow margin of the floor uncovered.

**P**APER is the most inexpensive treatment for bedroom walls. Use a small patterned paper and firmly refuse the cut-out frieze. Have the walls quiet and unobtrusive, keeping the pattern and color in the room restricted to the hangings, bedspreads and accessories. Paint is the next in the list—either a flat tone or an antiqued finish or panels painted on the plaster.

As the woman is the mistress of this room its general character will be dainty, that is, feminine without being effeminate. The glass curtains can be of the sheerest gauze, or net or dotted Swiss; the drapery of the dressing table will repeat this treatment. Pillows of lingerie and taffeta in abundance on bed and chaise longue add the feminine touch. Lampshades should also enrich this feminine atmosphere, and they can be made up into all kinds of shapes with intriguing ruffles that take tone from the color of the lamp base.

How elaborate these rooms will be depends entirely upon the purse and the personality of the woman. Her sense of orderliness will prevent them from being cluttered with useless and silly gewgaws, although, if she wants them that way, here are the rooms where she can indulge that weakness to her heart's content.

But, after all, order is decoration's first law, and it is the first law in most households. Without it comfort, livableness and elegance cannot exist. The bedroom and boudoir are no exception. Only the necessary furnishings should be used even in these intimate rooms.



*Champagne color silk curtains and valance fringed with blue, an 18th Century Italian cabinet, a draped dressing table and large mirror, an 18th Century Italian window seat for bench and a comfortable upholstered couch are features of this bedroom, decorated by Miss Gheen*





*Ivory furniture antiqued with an old blue glazing has been used in this boudoir. The overcurtains are cream chintz with a rose and blue design; the undercurtains rose gauze. On the painted chair is a blue taffeta slip-cover*



*(Below) Perhaps the most inviting corner of this bedroom is the flower-filled window hung with rose curtains, where the light glows on the changeable rose taffeta covering of the chaise longue and the soft taffeta cushions in varied tones*

*(Left) With its blue-fringed covering of rose taffeta and its ivory lined canopy of rose taffeta with an appliqué of the chintz design, the bed, a replica of the state bed at the Musée Borily, makes a delightful feature of a charming room*

*The boudoir off this bedroom has a graceful walnut sofa upholstered in old blue satin. An antique walnut and gold Empire table stands close by. Crystal brackets flank the Italian landscape. Mrs. A. Van R. Barnewall was the decorator*







The colors in this room were suggested by the colors in the parrot panel over the mantel, which is embroidered in different shades of mauve, red and green. The English chintz has a design of red and mauve flowers on a black and tan ground. A Chinese rug before the fireplace also recalls these colors. Miss Gheen, decorator

Another view of the same bedroom shows the interesting use of several colors in the furniture. The bed and the bureau are in green lacquer, while the chiffonier is in scarlet lacquer. The small dressing-table is an old mahogany piece bearing a triple mirror. All of these are well grouped against a background of cream paneled walls







Because of the range of colors painted furniture lends itself to bedroom use. The doors and furniture in the bedroom above are delicate blue-green. Pompeian panels add a note of airy lightness, which is further carried out by pale cream walls, a mauve carpet and glazed chintz bedspreads. Harry Allen Jacobs, architect

Behind dull mahogany furniture are pale fawn walls, with antique rose taffeta at the windows and for curtains. A line of mauve is in the under-curtains. The carpet is mauve, the small satin chair apple green and the glazed chintz screen a combination of all the colors in the bedroom below. Frederick Loeser & Co., decorators







At the top and bottom of this page are two views of the master's bedroom in the residence of Mr. William E. Davis at New Haven, Conn. The walls are paneled and painted gray. A gray rug is in harmony with this quiet and dignified color scheme



In the home of Mr. Preston Bigelow, Fitzwilliam, N. H., are two interesting Colonial bedrooms. This example, with the tall four-poster bed, is dignified in its simplicity. The mirror, picture and cradle are in period



A small patterned paper, rag mats on a painted floor, a low four-poster with its attendant rush-bottom chair, an old writing desk and washstand combine to establish the Colonial atmosphere which strongly characterizes this bedroom

The glass curtains in the Davis master's bedroom are of Swiss, the hangings of a rose shade that harmonizes with the French gray of the walls, rug and furniture. The lampshades are of French rose silk. Charles Frederick Townsend, architect





*A French landscape paper of exquisitely delicate coloring and graceful design lends itself to the unusual wall conformations of this transformed attic room. Against such a cool pale background, the dull black and gold French furniture shows to perfect advantage. Gray peacocks parade across the rose linen of the davenport and the big inviting armchair, while the dressing-table has a nook to itself*

## THE GLORIFIED GARRET



*Here is the attic as the decorator first saw it—a heap of trunks and dilapidated fragments of discarded rooms that used to be. Yet a relatively small outlay, added to vision, transformed this forlorn garret into a group of fascinating guest rooms. They are in the Philadelphia home of Mr. Edward S. Stotesbury. Mrs. Grace Wood, decorator*

*At the other end of the big room pictured at the top of the page, one sees these dull black and gold twin beds of interesting design standing on a rug woven in the colors of the room. On either side are tall narrow cabinets that were especially designed to fit the whimsical proportions of this bit of old France under the eaves*





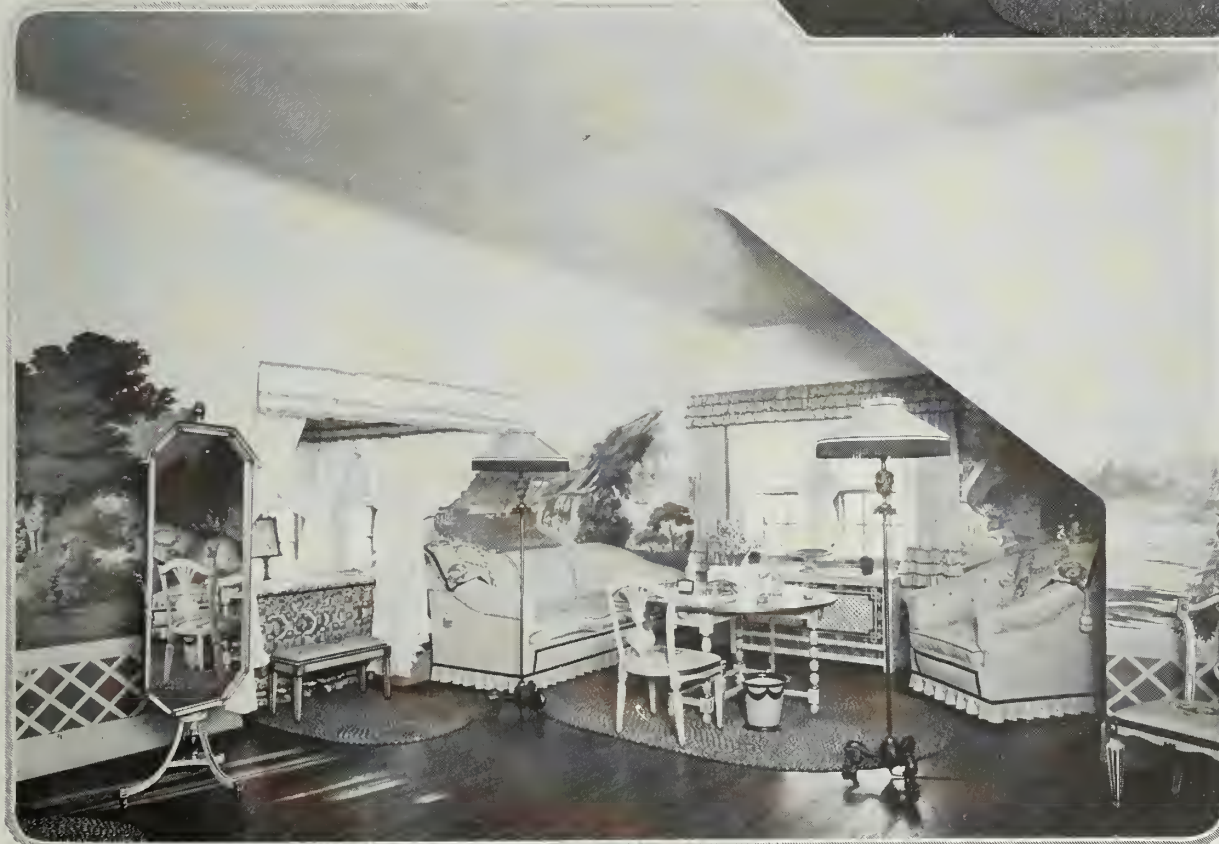


*In the three views of the room on this page, trees belonging to an Italian landscape paper in tones of blue and rose on a white ground climb up from a white trellised baseboard to lean out from the slanting walls and peer into the fascinating recess which houses a really decorative radiator. Where the paper reaches the top end of its roll, paint of the same shade takes its place over the rest of the ceiling*

## ATTIC GUEST ROOMS



*The furniture for this delightful and unexpected room was inspired by a lovely Italian chair, painted blue with white and gold decorations. The furniture covering is blue linen, piped with black, and the same color scheme has been carried out in the bedspreads seen in the picture of the room shown at the top of the page*



*A special feature of all these rooms presenting a difficult problem was that no two walls or heights of ceiling were the same. The landscape papers lent themselves with great and cheerful adaptability to these architectural vagaries, and their irregularities gave the walls unusual charm. The recesses also suggested interesting grouping*



A lacquer and cane day-bed to match the bedroom suite makes a pleasing combination. In fact, the day-bed has become almost as necessary as the bed itself. It is an aid to comfort and, with its colored taffeta upholstery and lingerie cushions, can be made one of the most delightful spots in the room.  
Chamberlain Dodds, decorator



If one has a boudoir end in a bedroom, the day-bed can be placed there. Piled high with vari-colored pillows it makes an attractively informal treatment. The day-bed can be in mahogany or any of the wood finishes, or in a paint finish to match the general color scheme of the room



The dressing table is a very important factor in the bedroom and boudoir, and consequently requires an interesting treatment. This little dressing table is daintily draped in dotted Swiss with a mauve fringe and edging. The mirror has the same edging. A little low-back chair covered in glazed chintz and a colorful hooked rug completes.  
Agnes Foster Wright, decorator



A soft rajah silk in yellow and old blue has been used effectively on this charming boudoir day-bed, which is painted and antiqued to match the color scheme of the room. On it are placed interesting pillows in harmonious colors, that have taken their tints from the simple, small patterned fabric which is used for curtains and valance.  
Decorations by Lee Porter



PORCHES  
THE YEAR ROUND







*Rough gray plaster walls, a tiled floor and arched doorways repeating the entrance arches form the background for the furnishing on this porch in the residence of Mr. Charles H. Sabin, at Southampton. L. I. Cross & Cross were the architects.*

*The loggia in a city house can be given country aspects, as witness this room below. White walls, a coved ceiling, simple pilasters and glass doors are some of its architectural features. The furniture is wood and reed. Bigelow & Wadsworth, architects.*





# PORCHES THE YEAR ROUND

*Changed According to the Season, the Porch Can Be Made the Most Lived In Room of the House*

A FEW years ago the porch was deserted all the winter through, a barren place for the dried leaves to rustle about in. Today it has come into its own. We eat, sleep, play and almost live entirely in our porches. I say "in" instead of "on", because they are enclosed by glass doors and windows and serve as an extra room.

One particularly good use for the enclosed porch, one to which it much more frequently could be turned, is for a breakfast room. What an antidote to the morning grouch it is to breakfast in a sunny, gay porch with bright chintz shades and soft painted furniture and with a tiny wood blaze on the hearth to take away that frosty feeling in the air. Only a little porch is required to accommodate breakfast room furniture. If the size or shape does not permit of the regulation table and chairs, then use an oblong table and benches for the long sides and two comfortable Windsor chairs at either end, so that the pater and mater familias will not heap upon us the accusation of being either fresh air fiends or over-artistic at the price of comfort.

If we are an adept at growing plants, then have the carpenter build up simple lattices around the windows. A handy man can buy the laths and nail them up into a lattice. All they need then is a coat of paint. At the window-sill plant ivies in boxes and train the ivy up the lattice. If we are not altogether successful at plant coaxing, an excellent imitation ivy comes in painted tin.

For curtains we can use either striped yellow and white glazed chintz shades, which are at once inexpensive and charming, or we can use two pairs of sash curtains at each window, in either sunfast or gauze. These might be edged at the bottom with a puffy little three colored worsted fringe. The window curtains should be so arranged as to shut out the strong top light either by the use of a shade which can be drawn or by a set of sash curtains which may be pulled across the top and left open at the bottom.

On the floor use a rush rug, or else paint the floor to simulate tiles. If the floor has been laid with open boarding, then, to insure it not being drafty, lay linoleum. Block it off in diamonds—and oversee the painter while he paints it to imitate a black and green tile floor. This is a rich foundation for furniture in oak or walnut, in Italian, English or Spanish style. Of course, the floor may

simply be outlined with grayish white or black lines or, if a reddish linoleum has been selected, a tile pattern will add considerably to the appearance of the room.

WITH painted furniture an attractive color scheme would be to paint the table and chairs blue—a rather neutral grayish blue—and stripe on bands of yellow with a tiny line of purple on each side of it. The background of the room—walls, lattice, etc.—had best be a neutral warm gray. The curtains should be of gauze of the clear yellow used on the furniture, edged with a worsted fringe of blue, yellow and lavender, all in soft clear tones. A bowl of deep purple pottery would be a center table decoration, supplying the deep note required to give character to the room.

This scheme could also be used for a living porch with the addition of some wicker furniture and perhaps a torchere or side lighting fixture of wrought iron. I should advise using a plain toned or striped fabric on the wicker furniture, rather than a cretonne of figured design. This would bring out variations of color in the furniture and hangings, and, since lattice is used and lattice itself is rather "cut up," a figured cretonne would prove too distracting.

A porch which in summer is open from the top to the floor but which has posts at intervals, should be enclosed for the winter with a lower wooden sash instead of glass all the way up. Glass attracts and transmits cold; therefore a wooden base not only looks but is warmer. This base may be made in panels of double thickness bolted into the posts and floor for

the winter and removed in summer. In order to insure further against cold these panels may be covered with canvas and painted.

If a summer porch is to be converted into and used primarily as a winter living room, summery furniture should not predominate. The winter porch living room must neither partake too much of the dining room nor too much of the porch. There are now on the market some wonderful pieces of furniture that seem admirably suited to the purely winter use of the porch. There are comfortable chairs, semi-formal tables and accessories galore. One expects something new in a porch room.

MANY people have a distinct prejudice against painted furniture, and we must be prepared to furnish the winter porch without it. Also there are those who prefer painted furniture for summer, but not for winter. In either case we must fall back upon the natural wood finishes and get our warm notes in the upholstery, the curtains or the walls themselves. It seems to me that the latter have not been sufficiently developed. For instance, why cannot the walls have a very warm, neutral orange tint, a color so wonderfully reminiscent of Tuscany? Or, we might use its color complement, blue green. Over this background the walls could be decorated with flat, simply stenciled patterns in the same feeling as the color of the walls. Or, the walls can be divided into panels and in the top of each could be painted arabesques in blues, black, yellows and Pompeian red. Art students could be found whose training was sufficient for them to execute water tint designs of this character.

Again, a frieze in simply striking design might successfully be applied. The one requisite is that the design have the characteristics that are to be carried out in the furnishing.

FOR furniture there comes a set of interesting Spanish pieces. The design is very simple. The wood is walnut stained very dark, and the chair splats and all the turnings have a half inch band of antiqued gold. The seats are rush. The armchair is very comfortable, as is the double seat—a long bench with side arms, but not back, designed to stand in front of the fireplace. This set also includes a 36" square table which can serve for tea and coffee. Wicker seems too coarse and too summery to use with such a set, yet there comes a very



*Suitable for an Italian porch are the carved chairs with cypress tree backs. The large comfortable lounging chair and stool are covered in black sateen with a band of Venetian red and coffee color. A soft curtain of linen gauze is behind the lattice. From the home of Mr. Richard Forrest, Rye, N. Y. Agnes Foster Wright, decorator*





Wrought iron and painted furniture plays an important rôle in this breakfast porch in the Denver home of Mr. William Petriken. The refectory table, chairs and stool are in the Italian manner, painted a yellow ivory with decorations in red and black. The brick walls are painted a soft gray which makes a good background for the wrought iron trellis. Iron floor lamps, interesting wall baskets and a floor of black and white complete the picture. Mrs. A. Van R. Barnewall, decorator

Orange and light green are the colors used in this enclosed country porch. Cushions and valance are of a rich green, orange and gray linen, with a worsted block fringe of these colors. At the windows hang linen gauze curtains edged with the same fringe. On the red tiled floor is used a large oval fibre mat. Furniture is wrought iron and Swiss reed enameled a clear light green. The long table is painted orange and green antiqued. Agnes Foster Wright, decorator





closely, evenly woven wicker which, when upholstered in a fairly formal material such as a broad mercerized silk stripe or a linen moiré, would be excellent. The curtains, made up simply, might be of the same material.

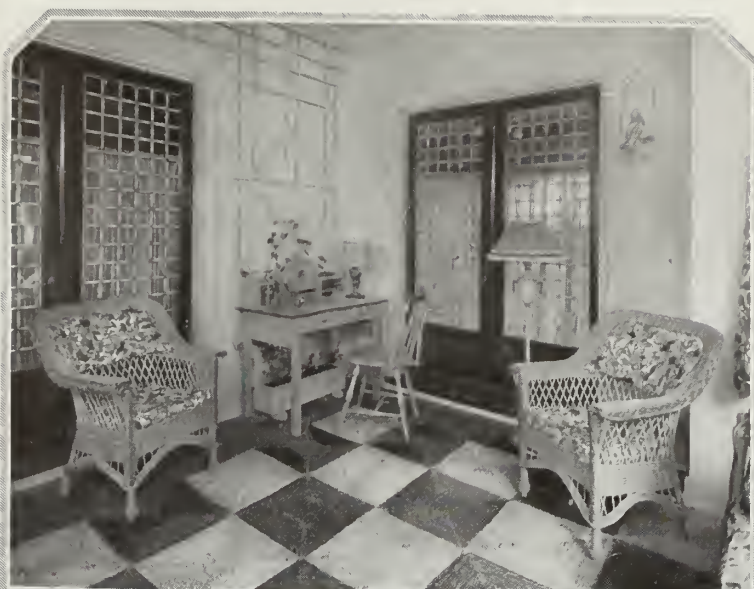
Then, to key up the room, use wrought iron antiqued with gold and touched up with a suggestion of the color found in the drapery. There could be a console table of wrought iron in excellent workmanship, with a top of black glass  $1\frac{1}{2}$ " thick. A mirror with a wrought iron frame, a gem, comes with a panel of black glass on either side of the mirror. A plant stand, 5' high, is also of wrought iron touched with gold. Around this could be grouped plants in Spanish or Italian pottery jardinières. There would be several low tables and benches.

A porch that has a beautiful, near-garden view should have plain tone, almost colorless curtains. One's eye should not be caught by a multitude of color in the curtains but by the play of color in the garden beyond. In the mountains or by the sea a flowered cretonne seems more in place. The more distant view is not obstructed by the gayness of the curtain. For most porches it is safer, on the whole, to use a plain window drapery and figured upholstery. Flowered, glazed chintz roller shades, pulled up high enough not to interfere with the view and giving a rich touch of color by day and night, are cheerful and decorative. Plain draperies should be used with these shades.

Plain colored linen has many good qualities for cushion covers on all sorts of porch furniture. Made as slip covers, it can be laundered, and, in these days of soap dyes, can always be kept in fresh color. Around the edge use a little fringe of a darker tone, which is not changed by the soap dye. The line of 50" upholstery goods, which cuts to advantage for pillows, comes in regular upholstery shades of soft colors. When this plain fabric is used for covers, intermingle with it cushions of different tones—say a deep pink toning to orange and a cool, greenish brown, or a nattier blue and orchid color, or a sea green and vermillion.

Monk's cloth can be dyed and corded with a deep pile cotton velvet. It is serviceable for upholstery and pillows also can be made of it. Dye it orange and cord with blue-green velvet, or peacock blue and cord with tobacco brown. The velvet edge should be of a sufficiently dark color so as not to show the dirt. With this plain fabric use either the figured roller shade of chintz or decorated holland.

*A fibre rug in alternate squares of black and ecru covers the floor. The desk is painted green with an orange band. Behind it is trained ivy. From the residence of Mr. Thomas Lyman, Evanston, Ill. Margaret Field, decorator*



*The opposite end of the Lyman sun room is curtained with a gay green and orange chintz unlined. The curtains are bound with orange taffeta. Furniture is painted cool green with an orange stripe. The table is wrought iron*



*Arched windows form a good ground for the linen hangings in yellow, blue, green and mulberry in this sun porch. The floor is of black and white tiles. Walls and cornice are Caen stone. The furniture is painted green striped with yellow. C. Victor Twiss, decorator*







*The sheltered end of an open terrace forms an ideal porch when furnished with Swiss reed enameled to withstand the weather. The sunfast stripe gives service for semi-outdoors. An attractive wall treatment can be used—reed wall baskets with containers for flowers. Agnes Foster Wright, decorator*



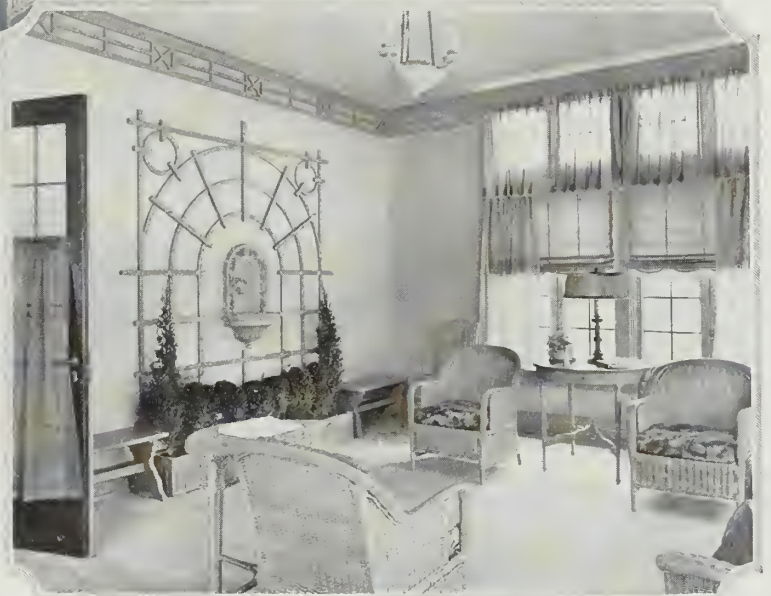
*The terrace of the Long Island home of Mr. Charles H. Sabin is furnished with rattan chairs and stools in keeping with out-of-doors. Cross & Cross, architects*

*Cottage chairs are in pleasant harmony with the Colonial architecture of this country home. Peabody, Wilson & Brown, architects*

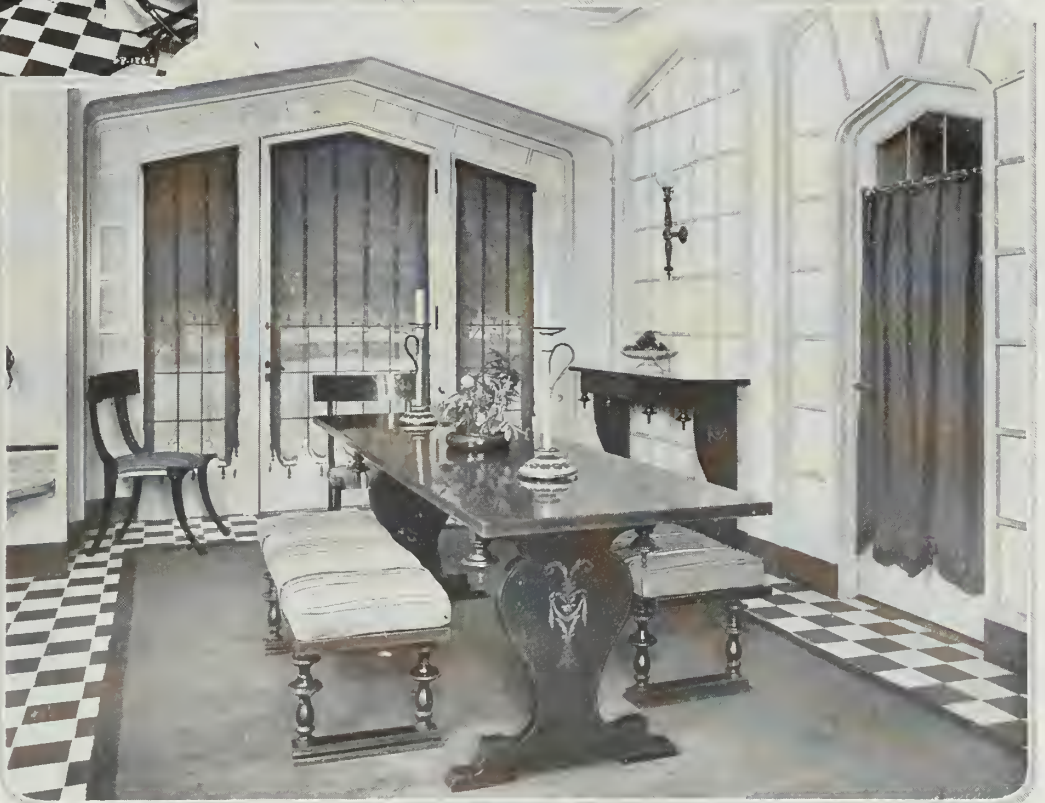




There are several rooms, the popularity of which is growing, that are so distinctly outdoor rooms that when they are included inside the house they require an *al fresco* treatment. These are sun rooms, breakfast porches and sleeping porches. The sun room illustrated to the left and below is in the residence of Mr. H. Poppenheimer, at Avon Hills, Cincinnati, Ohio. Soft toned fabrics have been used, painted furniture and wicker. The floor is cement marked in squares. Lattice decoration relieves the walls. At one side is a wall fountain with evergreens grouped in a box at the base.  
Mrs. A. R. White, decorator



The walls of the sleeping porch are mainly windows, so that the chamber is more of a room than a porch. Black and white tile has been used on the floors, striped shades at the windows, the same fabrics being used for covers on the couch beds. Green and yellow also enter into the color scheme. In the same house is a breakfast porch that lays just claim to distinction. The furniture is green-black lacquer with decorations in old Florentine colors. Draperies are citron rep with black trim. Cushions and seats covered with striped linen in strong colors. The rug is citron color with black border.  
Anne Forester, decorator







*In the residence of Mr. E. J. McCormack, Brooklyn, N. Y., is a delightfully simple sun room with a red quarry tile floor and cream stucco walls. Slee & Bryson, architects*

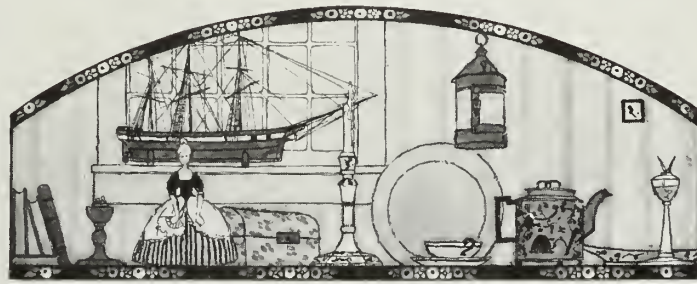
*A charming place to breakfast in is this sun-swept porch with its latticed walls and hangings of gay cretonne. The coloring is mostly gold—to catch the sunlight, perhaps*



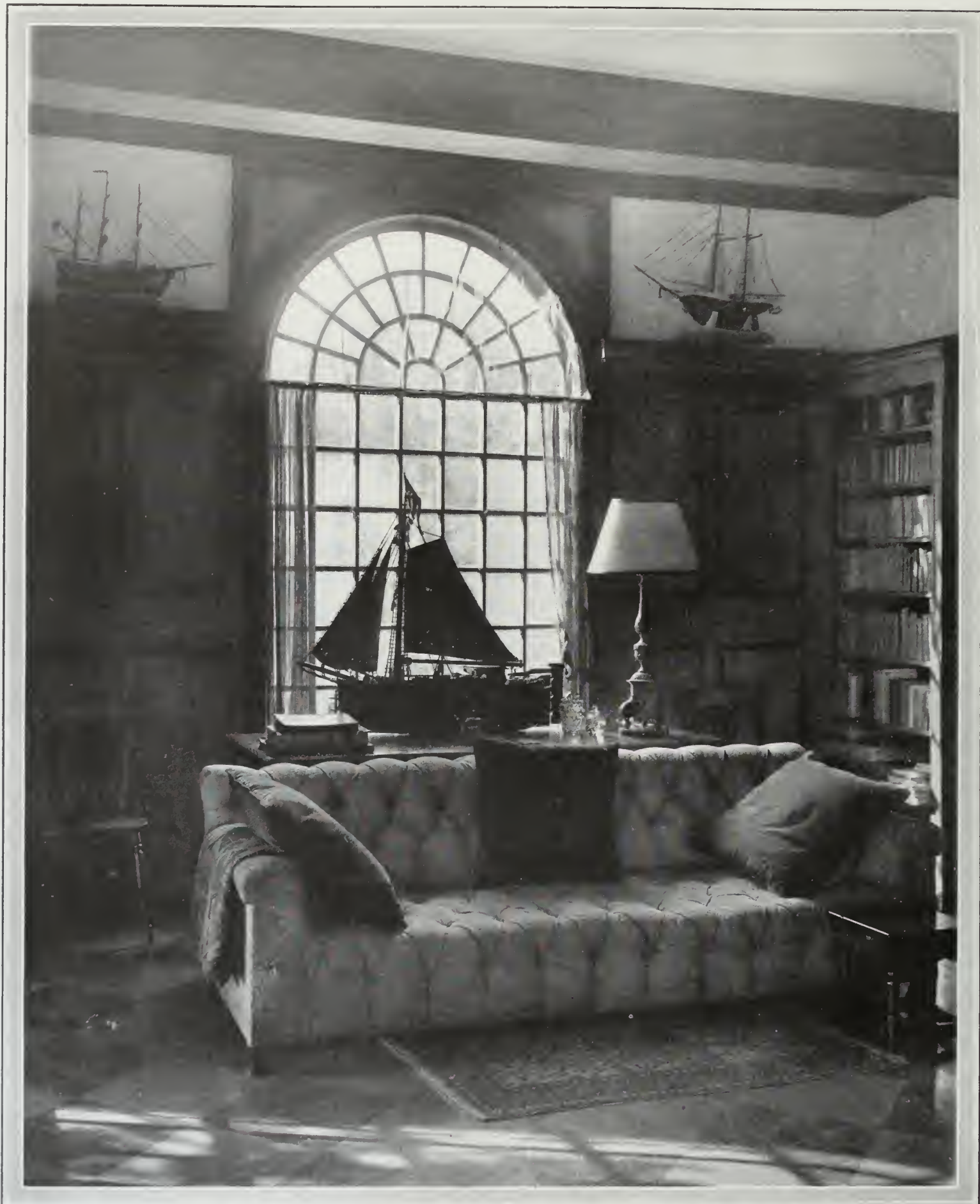
*Warm gray plaster walls, a floor of red tile and a generous mantel of Indiana limestone have been used in this sun porch in the residence of Mr. C. G. Edgar, at Grosse Pointe, Mich. Albert Kahn, architect*



ADAPTING  
THE  
ACCESSORY







## THE WINDOW IN DECORATIVE COMPOSITION

*The window is one of the most important factors in any decorative composition, and much of the success of a room depends upon the draping of it. Either it is an object to be covered, or, as here, an architectural feature to be accented. This interior is from the residence of Mr. Henry G. Vaughan, Sherborn, Mass. The woodwork is stained gumwood, the floor painted black and white to simulate tiles, the upholstery is dark blue and the curtains are a sheer, dark blue net. Little & Brown, architects*





*A pleasant grouping of delightful souvenirs of Victorian days. Here you have a quaint old flower bouquet in its glass case, a pair of yellow glass candlesticks, and two oval gold mirrors with storks reflected in them. Courtesy of Mrs. Emott Buel, decorator*

## ADAPTING THE ACCESSORY

*The Proper Use of Such Tremendous Trifles as Lamps, Small Tables, Screens and Objets d'Art Gives a Lived-in Atmosphere to a Room*

TO create a lived-in, intimate and sympathetic atmosphere, to make homes rather than houses, it is essential that all the accessories for the rooms be selected and arranged with a view to comfort as well as beauty. For it is not until a room is complete in all its minor touches that it may be said really to "live". Through them, it gains personality and distinction, and by the taste displayed in their selection, one may very easily judge of the character of the owner.

That idea, of course, is a little hard on many of us, who have inherited quantities of useless trifles, which have nothing but a sentimental interest to recommend them and with which we often litter our homes. A suggestion for those unfortunates so handicapped would be to put the sentimental trifles away with lavender and old lace, where they belong.

IF we are so fortunate, however, as to possess really beautiful objects, of a mellower civilization, it is a different matter. Objects, such as those of the 18th Century in France, for example, when really great artists occupied themselves with the designing and creating of not only art objects *per se*, but all sorts of the necessary small appurtenances, such as lamps and screens, clocks and andirons. Then it was that men like de Gouthière or Clodion were among the many masters who gave their skill to the casting in bronze of a candelabra or lantern and who inspired and animated all of the fascinating details, which through their clever use make a perfect setting.

It was in those days that the collecting of beautiful objects was considered an obligation of the leisure class, and the man who wished to live in the appropriate sort of an atmosphere had not only to have the money to acquire these objects, but the discretion to choose them, and, above all, the patience to wait for the artist's handiwork to be completed.

One of the curses of modern civilization is that we no longer have time, patience or sufficient interest to allow our homes to grow mellow gradually. This feverish restlessness has naturally affected our artisans and discouraged our artists, and for that reason we find our shops crowded with poor, cheap objects with a purely "catch-penny attraction", which, when placed in an otherwise attractive interior become through their very tawdriness the most conspicuous things in the room. Consequently, the entire standard of the decoration is lowered.



*On a marquetry table stand a green vase with bead flowers and a pair of parakeets*

How often have decorators thus suffered from the idiosyncrasies of their clients!

As a matter of actual fact, there is absolutely no necessity for ornaments at all, unless as an inspiration, because of their beauty in color or form, and bad ones are totally worthless. The acquisition of purely expensive things, inartistic bronzes, oil paintings in heavy gold frames, onyx pedestals, imitation teakwood stands, ornate, impractical vases should be discouraged. These atrocities are still frequently seen, having been sold to the gullible purchaser under the guise of "objets d'art".

THERE are a few general rules which may help to guide the unwary. To begin with, the term "art object" should be conceded to be appropriate only after an authority (an authority with a cultivated taste) has pronounced them worthy of that title. Having decided upon the soundness of one's judgment in the matter, the next consideration is the appropriateness of the selection for the room for which they are intended. They should not only be appropriate in style, to conform with the general decoration, but in proportion as to size. It is quite obvious that a huge crystal lustre, although magnificent in a formal drawing room, would be quite inappropriate in a simple chintz-hung sitting room. A vase which looks top-heavy for a small table, a lamp so small, because of its unfortunate position, that one could not possibly read by its light, a littered, crowded mantel with objects too large in proportion for its size are all pitfalls to be avoided.

As to the appropriateness in style, it is needless to mention the inadvisability of using quaint Victorian touches in a rather formal Louis XVI room, or delicate Directoire ornaments in an early Jacobean English room. It is, of course, not necessary to stick religiously to one period in the choice of accessories, but the type of small object used should be in the period which will happily combine with its surroundings. This is a subtle art, which can only be learned gradually.

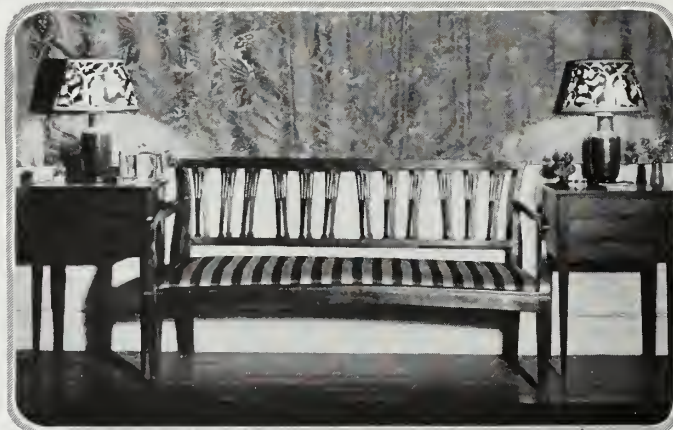
AS to the essential accessories, such as mirrors, screens, lamps, small tables, candlesticks, they should have to pass the same tests as the art objects. In other words, they should be really beautiful things in themselves. Fortunately, for us, there are bits of lovely china





Delightfully appointed is this Venetian lacquer desk with a happy arrangement of a Chinese figurine between two lotus blossoms. Symmetry is gained by a careful placing of the pictures. Mrs. Emott Buel, decorator

An antique walnut Italian settee stands between mahogany and satinwood small French tables of the same epoch. On them are green Chinese porcelain lamps with painted shades. Darnley, Inc., decorators



On a round tripod Empire table in dull mahogany with green and gold legs and a marble top, stands a Venetian glass vase of graceful flowers and a quaint old chanticleer. The chair is correct in scale and character. Chamberlin Dodds, the decorator of the room



Perfect boudoir accessories are a painted lamp with a taffeta shade finished with multi-colored ribbon, a French figurine in the Chinese manner and an old painted sweetmeat box, all disposed on a satinwood double kidney-shaped table. Chamberlin Dodds, decorator

and glass from the Orient, modern to be sure, but very lovely in color and attractive in design, which are available today. Italy is also making fascinating pottery, appropriate for lamps, flower bowls, vases, and so forth, most of it reproductions of old pieces, but all of it answering to the requirements of both use and beauty.

**N**O matter how beautiful the object, however, or how lovely its color, it will be of no avail unless it is so placed as to be of some real use. Not only must that be considered, but the question of overcrowding as well. For example, the potential possibilities of a mantel shelf or a buffet, or a console table are very great. On all these may be developed a well-balanced, restful, interesting decoration, through the use of carefully selected, harmoniously placed objects. Their use in pairs as in many instances illustrated, creates that restful, well-balanced atmosphere which makes the coming into some rooms such a delight.

**T**HE objects selected for these little centers of decoration should be sufficiently closely related in themselves in type, as well as to the object on which they are placed. An Italian table, with an old piece of heavy filet lace will carry with distinction a pair of tall amber colored Venetian glass urns, and a center decoration of fruits in an Italian alabaster bowl. This feeling for the right thing is not merely an appreciation of beauty; it is a gradual elimination of the inadequate. If your arrangement of accessories will not stand the test of either use or beauty, they may well be said to be of no importance.

If we will but stop to analyze the rooms which have had that home-like, lived-in atmosphere which is the ultimate goal for which most of us are striving in our houses, we will realize that that subtle something which may be missing in our own surroundings is due to the fact that all the small articles have been placed with discretion and a sympathetic understanding of the needs of the occupants. One will realize that



that small table near the davenport has its accompaniment of essential lamp and shade, its box for cigarettes, its ash trays, its place for books. One will appreciate that a careful arrangement on a commode of a bowl of beautiful flowers with a pair of Chinese porcelains at each side gives the eye a pleasing resting place and adds much to the quiet distinction of the room.

How often has one visited houses where the obvious fact that nobody lived in the living room made it a cold, uninviting interior. The writing table had none of the essentials arranged upon it; there were no flowers anywhere; there was no fire in the fireplace and no intimation that there would be any, no place where one could sit down and read comfortably, no pictures, no books; no anything alive. All this due to the fact that the tremendous trifles had not been considered.

IT is with great delight that one remembers some rooms. They may have pleased us for many reasons, unconsidered at the time. There was the delightfully comfortable paneled living room and library combined, with filled bookshelves up to the very ceiling, with a bay window forming a comfortable nook in which a writing table with all its delightful appointments had been placed. There were a sufficient number of softly shaded lamps creating glowing spots in the room and inviting the reader. There was an ample table with place for books and magazines and comfortable chairs drawn close by, and there was that most inviting arrangement of all around the fireplace with its shelf, a perfect delight in color decorations. The walls had been painted a soft gray-green and one never will forget the delicious combination of Chinese yellow vases standing at each end of the mantel with a brilliant blue Chinese urn in the center. They formed the only decoration on the mantel, with the exception of one or two very small bronzes, adding an art interest to the whole.

That one does not have an elaborate setting or proud objects to create this desirable atmosphere is frequently illustrated, when a clever person has been able to do it through the use of color alone and a few wisely chosen, inexpensive things. I particularly remember a little dining room with its painted Venetian blue plaster walls. At the casement windows had been hung orange sundour curtains, and in the very sunniest place of this very sunny room was a bowl of goldfish, with pots of growing ivy standing at each side. More ivy was arranged in a box with a trellis at one side of the room, between two very simple mahogany consoles, and on them were candlesticks of inexpensive Italian pottery, with painted orange colored shades.

NANCY ASHTON.

To break a long living room by discreetly placing a tall red lacquer screen at one of the entrances, with an arrangement of furniture in front of it, is an interesting treatment.

Schmitt Bros., decorators



*In the room above the low Coromandel screen, so popular in the 18th Century, has been revived in its proper use by a settee when it is placed near a doorway. Schmitt Bros., decorators*



*The successful use of screens to form a whole background is here happily illustrated. Corners of rooms could be so created or objectionable doorways closed up. Alice Schille, decorator*







*The dignity of a spacious room with a large Carrara mantel finds response in crystal candelabra and a bust of Pauline Bonaparte by Casanova; from Chamberlin Dodds*

## FIREPLACE MANTEL



*Above the mantel are mirrors with dull gold rosettes, and Directoire armchairs are drawn up near the fireplace. Mary Nash impersonates the charming Directoire lady*

## DECORATIONS



*Very effective is this treatment of a mantel in a paneled room painted red violet. Eight little Chinese gods guard the hearth, surmounted by a carved gilt mirror; from Ruby Ross Goodnow*

*(Right) On a Louis XV mantel of Brèche d'Alep marble stand amethyst and white crystal girandoles. A gilt bronze clock and a marquetry table with silk "garde feu" are of the period; from Diane Del Monte*

*(Left) A French mantel under a flower painting holds a boiserie bust of the Louis XVI period flanked by Venetian glass candlesticks and urns. At either side stand Louis XVI chairs. Elsie de Wolje*





## GROUPING ANTIQUES

*Five Suggestions for Their  
Positions in the Room*

Suitable for a hall or the side of a large living room is a group consisting of a three-drawer Italian table, on which is placed a miniature chest of drawers of the late 17th Century from South America, and a pair of Lowestoft vases. The background is furnished by a piece of rich damask bound with galloon. Wrought iron candlesticks are placed on either side.



A carved Jacobean chest with accompanying chairs and a tapestry for a background constitutes a good hallway group. Each piece in the composition has sufficient room. If antiques are worth preserving at all, they deserve decent display; they should never be crowded.



A serving table group for the dining room is composed of a pier table with an antique tray and vases, and above, a jerandino mirror. The composition is simple and in keeping with the lines of the table.



For the guest room a group can be made of a Jacobean chest of drawers with Lancashire chairs on either side. An early 18th Century mahogany mirror is hung above. The walls are covered with an antique French chintz full of rich coloring, a custom now in vogue.



A third grouping for the hall uses the oak-seated Lancashire chairs, which are very much in vogue, a Spanish table with iron supports surmounted by an early 17th Century Spanish chest of ivory inlay. The French Renaissance tapestry used in the hall group above has been employed here for a background.



## CONSOLE GROUPINGS

LEE PORTER, Decorator

(Below) A natural, dignified hallway grouping is composed of a carved gilt console with marble top; an ornately carved mirror, a pair of lustres and a fine Chinese bowl. This is arranged with an oak paneled wall as background



In a narrow hall a decorative balanced group can be made of a console shelf with a plant stand on either side. All three pieces are carved walnut with gilt decorations. The console shelf is marble

(Below) Among wall furniture that is treated in the same manner as the console is the sideboard. A panel painting takes the place of a mirror; the balanced grouping of accessories still obtains



The addition of old carriage lamps used for side lights gives interest to this hallway grouping of table and mirror. It will be noted that marble is gaining popularity for table tops of this character

(Below) The serving table in the dining room opposite is treated in the same manner as the sideboard: group is set before a picture let into the panel of the wall, with the candles in silhouette

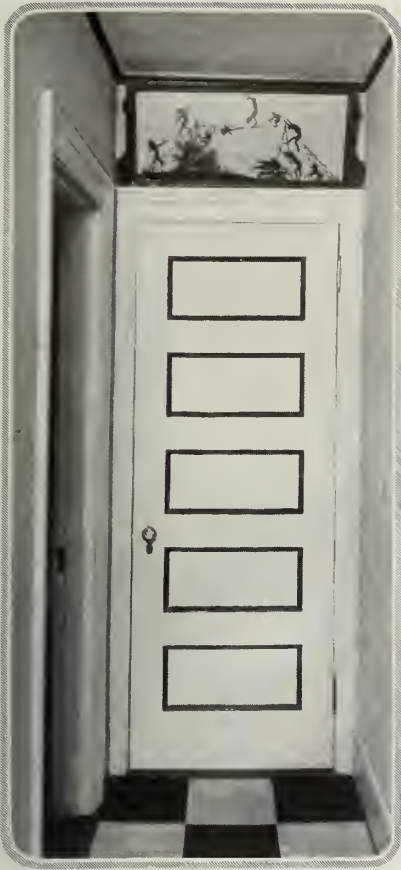


A fine example of eagle console with heavily carved mirror, used as a hallway grouping





## OVERDOOR DECORATIONS



*Black and white checked carpet, a black and white door with a silhouette panel above. The treatment would give interest to a dull apartment hall*



*The painted panel is the most popular form of overdoor decoration, especially adapted to a formal room where the woodwork is of good period design*



*An unusual effect of formality is found in this double door by the decorative statues of the woodwork and the glassed panel below*

*In a room of large proportions and heavy fittings the niche can be used. This is from the office of Mellor & Meigs, architects*



*A carved panel is often used in the arch of a Colonial doorway*



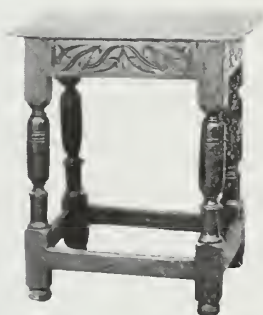
*A heavily carved overdoor from the State House in Philadelphia*



*A carved entrance overdoor decoration with a lamp inserted*



## COUCH-END TABLES, STOOLS AND LAMPS TO GO ON THEM



*A popular design for smoking stands beside couches is the English oak stool of the 1625-1640 period*



*English oak stools help furnish a room and are especially desirable where Jacobean pieces are used*



*(Above) The three-cornered table fits well into an angle when the couch is against the wall and presents an unusual shape for the purpose*

*An Italian table will often serve at the end of the couch or beside a deep chair. Its lamp can have a parchment shade. Lee Porter, decorator*



*While beautiful settees of this type do not require end tables, the proximity of a small stand assists the ensemble. The lamp is in character with the other furniture. H. F. Huber & Co., decorators*

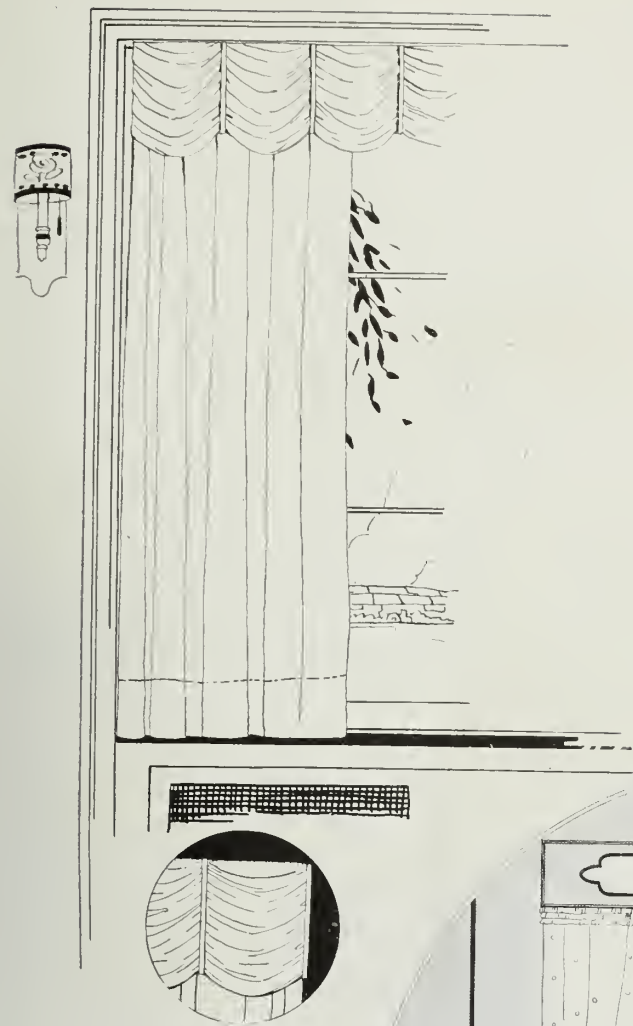


*The interesting semi-circular table is especially adaptable for couch ends or consoles. There is space enough for a small reading lamp and smoking tray. Earle Campbell was the decorator*

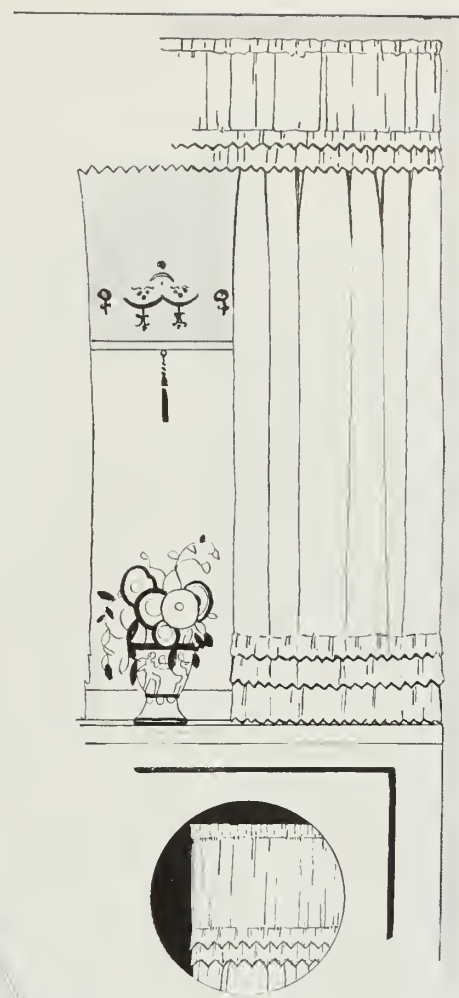


# HOW TO MAKE YOUR OWN CURTAINS

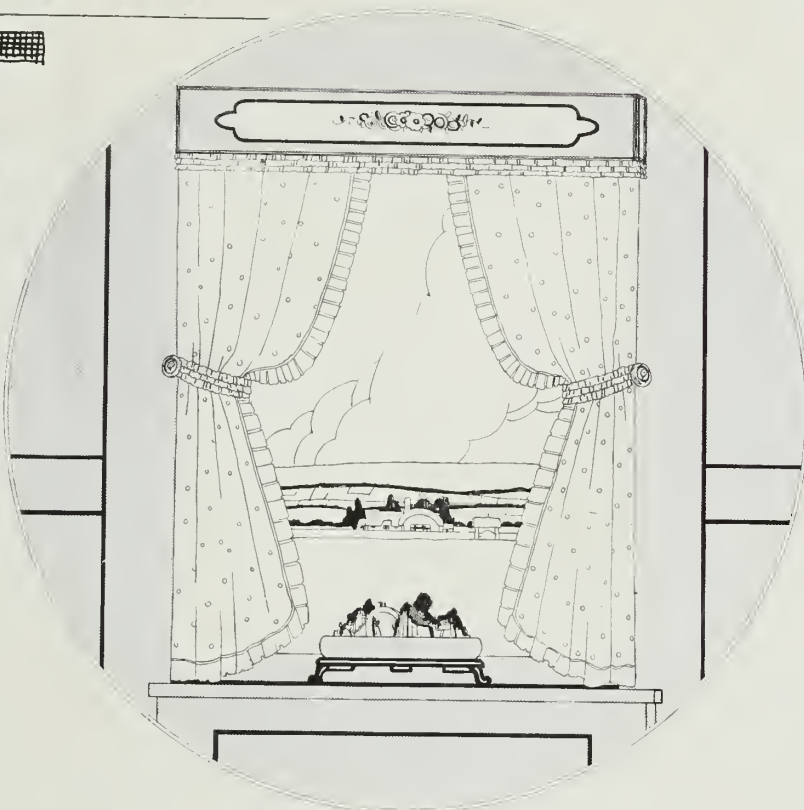
Designs by AGNES FOSTER WRIGHT



Where only one set of curtains is required use a French valance. Gathers are made onto a narrow tape. Across the top the fullness is taken in a tuck between each tape



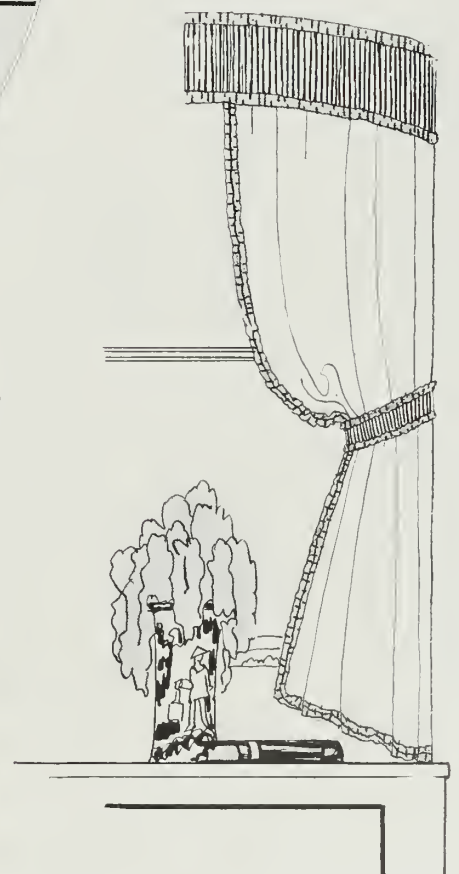
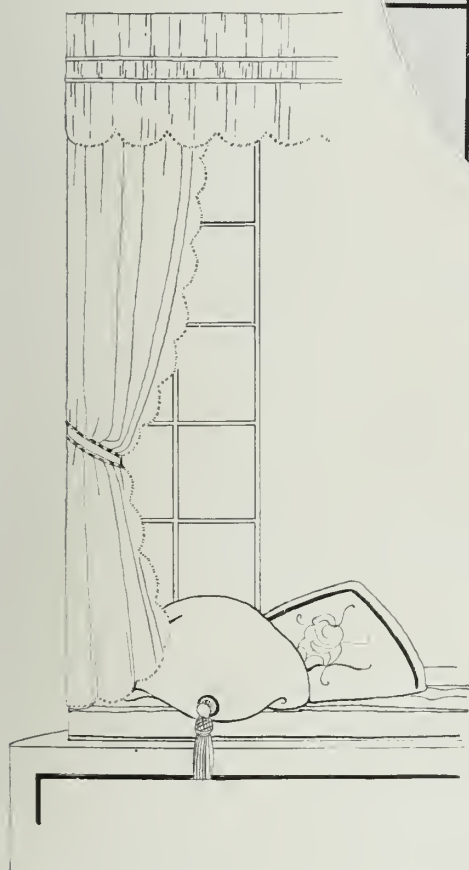
Both the valance and the hem of this curtain are finished with ruffles—a 12" ruffle with two 3" ruffles applied and edged with rick-rack braid. Suitable for a cottage room



On the bottom of the painted valance board is tacked a  $3\frac{1}{2}$ " band with three full taffeta ruffles pinked on the edge. The tie-back has the same ruffles, and the curtain ruffles are of plain muslin

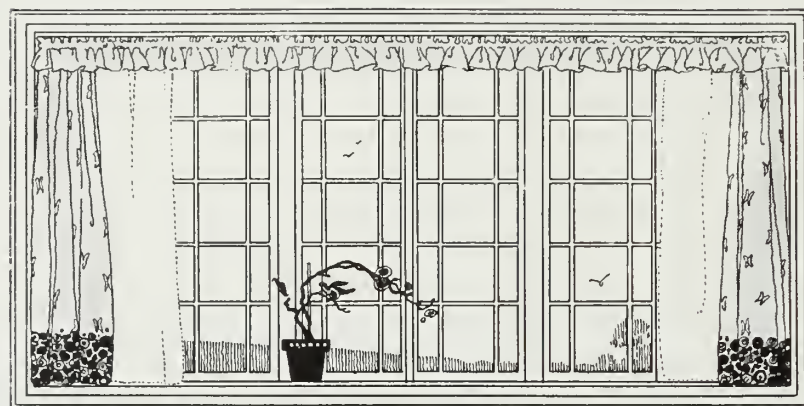
A simple valance can be made by using two  $\frac{3}{8}$ " bandings applied  $2\frac{1}{2}$ " apart. Valance and curtains are picoted

On buckram or a semi-circular frame is gathered the striped material with a ruffle, to make this interesting valance





## SOLVING THE CURTAIN PROBLEM



An air of formality is given a window by a plain fitted valance so arranged with the curtains as to cover the window trim. It may repeat the design of the curtain fabric. It should be fitted on a board or a strip of plaster board to keep it in shape



To the right is a box pleated valance with undercurtains looped back, the latter arranged on cords that permit them to be dropped. These undercurtains can be made of scrim or net, preferably an ecru color. The color of the overcurtains will depend on the scheme of the room

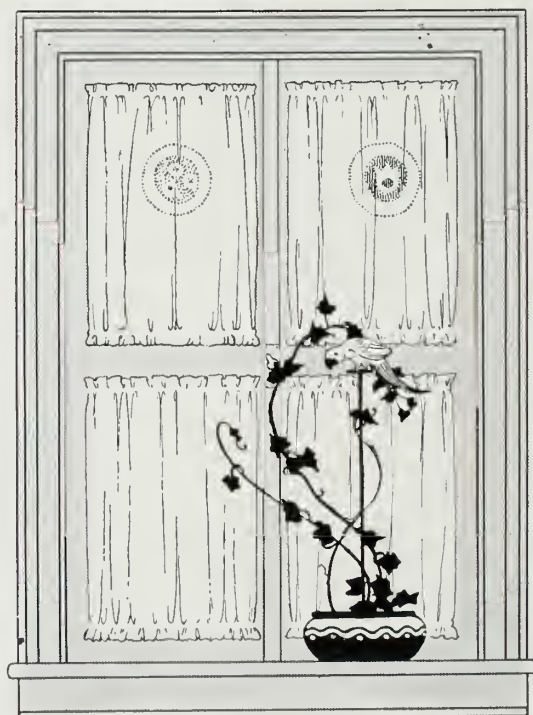
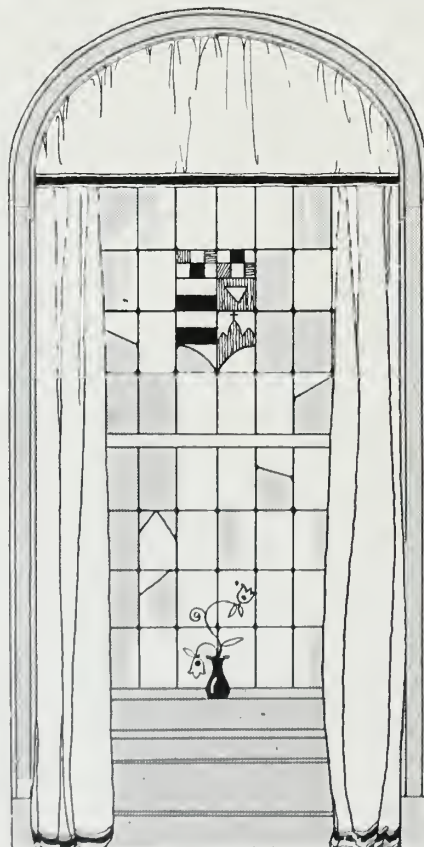
For a row of casements or a bow window, an over-all valance with curtains at either end is best. The glass curtains can be made to draw. If one desires complete privacy undercurtains can be made for each window. Scrim, net or gauze would be the fabric



The French window or door with a transom is always a problem. Make shirred curtains of net or scrim for the transom and attach them on rods or tapes. The door itself can have a glass curtain—of the same material—attached at top and with a ruffle effect below. Overcurtains should hang loose

Below is the troublesome type of window with the circular head. Fit a curtain to it either draping the fabric or fitting it loosely. Piping may define the bottom. This acts as a valance for the rest of the curtaining

For a bedroom window the valance on a curved rod is always interesting. It should be made with a deep hem and the curtains hung from behind. Marquisette, voile, casement cloth or even cheesecloth can be used effectively

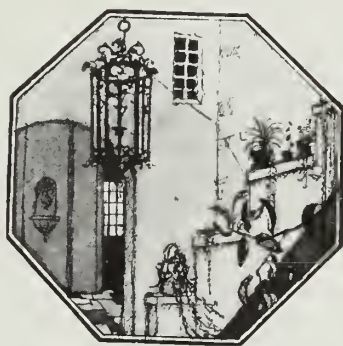


The simplest form of window drapes consists of undercurtains arranged on rods or taut wires for drawing, and overcurtains hung on rods and rings or the latter may be slipped over the pole and made with a French heading

For the ordinary four-paned window where overcurtains are not used, the accepted schemes are curtains on rods to the sill, curtains shirred and hung loose from each section of the window or shirred and attached as here, top and bottom



A PORTFOLIO  
OF MISCELLANEOUS  
INTERIORS



*Including Living Rooms, Halls, Libraries, Bedrooms,  
Salons, Dining Rooms, Nurseries and Play-  
rooms, Bathrooms and Kitchens*





## THE GREAT HALL IN AN AMERICAN HOME

*The great hall was always a characteristic feature of the English manorial home. It is logical then, that when a house in that character is erected in America a hall should be incorporated in its design. This is in the residence of Mr. Allan Lehman, at Tarrytown, N. Y., one of those homes that we owe to Britain, for not alone is the design English, but the woodwork and paneling in this hall were taken*

*from an old English house. The stone chimney piece dates from 1650. Above it is a minstrel gallery and above that the open timbers of the ceiling. An embroidered cope suspended from the gallery rail lends a touch of color to the sombre wood. The furniture is original of the period. John Russell Pope was the architect of the house, and the decorators were Schmitt Brothers*



People will never have done talking of the decorative possibilities of the city apartment. But few are able to carry out their theories so successfully as has been done in this charming living room with paneled walls of soft green. The window draperies are of heavy antique damask in turquoise blue and green; the undercurtains of coarse old filet. The table is painted brownish black with a yellow top. Red wooden plaques for lighting fixtures. Miss Swords, Inc., decorators



For the lover of the omnipresent Oriental, the Chinese reception room shown below will hold much interest. The lacquered furniture is in black and gold, with two or three pieces of dull sealing-wax red. The walls are a light jade green. The rug is black with a jade green border, while the portieres and valances are of black figured linen finished with vari-colored fringes. The lady in the frame, however, is indubitably Occidental in extraction. Miss M. A. Lewis decorated the room







*The heart of this library is an old Adam mantel of white and gray marble, where the fire burns orange and gold in a brass grate. A dull gilt mirror hangs between bronze candlesticks*

*(Right) Mirrors with rosettes, in the antique Adam archway of the drawing room, add spaciousness. On the furniture are rose chintz slip covers, and at the windows hangs rose taffeta*



*In this old house, remodelled with artful simplicity, the atmosphere of an older day is enhanced by the handsome mantels of the Adam period which have been brought from Virginia and built into the house. The drawing room, paneled in cream painted wood, has a skilfully arranged and effective scheme of mantel decoration*





*Deep shelves between the casement windows in this morning room contain a collection of Chinese jade plants and books. An old Queen Anne table serves for desk and others hold lamp and flower bowl. Italian chairs are before the windows. Ruby Ross Goodnow, decorator*



*From an old fabric were cut the shaped valances in this boudoir. These are bound in a heavy braid, as are the curtains themselves and the tie-backs. Small chairs are upholstered in the same material. An old window seat serves for bench. Ruby Ross Goodnow, decorator*

*A livable living room is found in the country home of Mr. Julian L. Peabody, at Westbury, L. I. Weathered oak, hand-adzed beams support the ceiling. The walls are rough plaster painted deep cream. Some of the furniture is oak, some of it is painted. The hangings and upholstery are blue. There is space enough for several distinct furniture groupings—a music corner around the piano, the center table and the fireplace sofa with its refectory table behind. Peabody, Wilson & Brown, architects*







*In this bedroom is an interesting low wainscot and cupboards of paneled wood painted white. The rug is tête de nègre with a soft green fringe. On the bed and at windows is embroidered linen with Spanish wool fringe in soft green, mulberry and blue. The William and Mary stool is covered with old needlework. Slip covers are mulberry, green and blue. F. Patterson Smith, architect*



*A carved polychrome screen between the living room and hall gives distinction in the residence of Mr. George Dohy, Beverly Farms, Mass. The rug is tête de nègre and the furniture Jacobean. Slip covers and curtains are mulberry, green and blue in a characteristic Jacobean design. F. Patterson Smith, architect. Brett, Gray & Hartwell, decorators*



The walls and ceiling are especially interesting in this bedroom at Lees Court, Kent, England. The delicacy of coloring and richly carved panels and border make an excellent background, alternating in interest with the stately Hepplewhite, Sheraton and William and Mary furniture. Alexander & Atkinson, architects



Rare Chinese porcelains demand an unusual setting, and what is more perfect than the classic simplicity and beauty of this hall in an English town house? In contrast is the hanging chandelier of wrought iron. Atkinson & Alexander were the architects





The walls of this boudoir are tinted a light orchid tone to harmonize with the Asia Minor carpet. The curtains are a darker orchid shade, and the Louis XVI day-bed is colored in golden taffeta. Above it hangs a portrait by Benjamin West. A painted cupboard stands between the windows



A close view of the wainscot panel and wainscoted door of this little Tudor library leading into the foyer hall shows the beautiful workmanship of the room and the simplicity and dignity of the design. A pair of busts on simple iron brackets and a painting decorate the wall



*Painted Sheraton satinwood furniture is used in this bedroom, the ciel de lit and the bedspread being of the 18th Century. A fine old Aubusson rug harmonizes with the orchid colored walls. On the chaise longue is a striped and flowered Louis XVI silk. Karl Freund, decorator*



*Paintings done in the spirit of the 17th Century furnish the walls of this dining room. The chairs, also designed in 17th Century spirit, are upholstered with needlework motifs of the 16th Century. Two interesting shrines are placed on the 16th Century linen cupboard at the right of the picture*





The entrance hallway in this Boston residence is characteristically Colonial, with its curving stairs and the repetition of that curve in the ceiling and the lights about the door. The furniture is in period and disposed to the best advantage of dignity. The mahogany of the furniture, it will be noted, repeats the mahogany of the stairs rail, following the accepted Colonial custom in this respect



An interesting color scheme has been created in this bedroom. The bed is warm ivory with jade green lines and the spread is green. Crisp taffeta jade curtains are piped with lemon yellow. Lamp shades are yellow and bases blue. The chaise longue is in mauve stripe. Dressing table and stool are upholstered in jade green and the canopy lined with yellow. Agnes Foster Wright, decorator





*How is any cold photograph ever going to make one realize just what Chippendale mahogany, yellow curtains, and a Chinese lacquer screen can do in a dining room? Old silver and glass and a pair of Chinese vases shine here and there*



*Paneled in cream color, the walls of the dining room make a serene background for the stately old mahogany and the family portraits. And through that quiet doorway, one glimpses the fireplace of the living room opening beyond*

*(Left) These very literary Chinese cocks crow their imaginary farmyard joy on the fine old mantel in the library, while the tan and blue Chinese rug on the floor reflects the color scheme of the whole room*



*"Topside", the home of Mr. Bruce Clark on Long Island, is a farmhouse of 1830 days remodeled. The living room has light tan walls and mulberry curtains. On the furniture is rose and blue mulberry chintz*





## THE MOTIF OF A ROOM

*It is often possible for one piece of furniture to establish the atmosphere of an entire room. In this drawing room, which is in the New York residence of Charles Mather MacNeill,*

*Esq., the Adam over-mantel mirror sets the motif for the rest of the decorations—the Adam wall panels, the crystal mantel garniture, the frieze. Frederick Sterner, architect*



*In the home of Mr. H. G. Vaughan, at Sherborn, Mass., of which five views are shown here, the dining room walls are covered with an old Dutch scenic paper and the furniture is Jacobean. George Porter Fernald, architect*

*All floors upstairs are painted dark gray and walls cream. In each bedroom is a large fireplace with mantel taken from old Salem houses. Wainscoting and cornices came from the same source. Lee Porter, decorator*



*The color scheme of the drawing room is red and white—old red Queen Anne lacquer desk and curtains of red and yellow chintz. Floor, teakwood; rug of tan velour*

*The library is a reproduction of a room in an old Portsmouth house. Woodwork is gumwood stained to resemble old pine. Floor painted in gray and white squares*



*From an old house in Maine was taken the design and detail for the second story stair, a beautifully proportioned element well placed in its setting*





*There is great beauty in rough plaster for a room, especially when combined with open beams, a stone mantel, terra cotta inserts and serving as a background for oak furniture. From the G. W. Davison residence, Greenwich, Ct. A. L. Harmon, architect*



*In the living hall of this residence antique Italian furniture, wrought iron and tapestries have been effectively placed. The refectory table is covered with dull green brocade and bears tall silver candlesticks. A church lamp, wired for modern uses, hangs above. Harry B. Russell, architect*



Italy of the 14th Century—that pivot of the medieval cycle—is perpetuated in this chamber. The walls are of old gray plaster, against which are hung curtains of deep coral damask with a heavy fringed valance. The bed is an antique, a 14th Century piece, in walnut and polychrome. A richly figured damask cover with a deep fringe maintains the dignity of the bed. The little bedside chair, also a 14th Century antique, has a seat pad tied on with tasseled cords—a quaint device. Benjamin Wistar Morris, architect



On the other side of the chamber shown above is a wide fireplace with a carved mantel. A tryptic and a pair of fine old Kang-Hsi beakers in coral ornamentation are used for mantel decoration. The doors are solid oak fitted into the openings without wood trim. The ceiling is arched and in that rough plaster one finds universal in Italy, its rough texture giving it rich values and a variety of light and shade that is pleasing in such a room. John Hutaft, decorator

Another Italian chamber boasts a little 14th Century bed raised, as was the custom of the day, on a platform. A pair of old commodes makes bedside tables. Behind is a Flemish tapestry that is in perfect character with the rough plastered walls. A coverlet of velvet bound with heavy fringed galloon is thrown over the bed and the footboard. A stool is covered in the same material. One object typical of the 14th Century chamber, oddly enough, seems lacking—some religious symbol. John Hutaft, decorator





There is an English 17th Century atmosphere in this dining room, with its paneled walls, cove ceiling, and leaded casements. The furnishings and accessories are antiques of the period. This room and the room below are from the New York City home of Stewart Walker, Esq., the architect



The background of the library is glossy pine paneling of beautiful grain with a carved cornice and mantel. The bookshelves are built in, with cupboards for portfolios below. The over-door decoration shows a pleasing use of an ivory cast toned to harmonize with the color of the walls





*Much of the dignity of this dining room, in addition to its proportions, is due to its architectural elements—the low wooden wainscoting with the yellow painted wall above, the old mantel and its painting and the shallow niches at either end with old iron and wooden console tables built in*



*A little reception room is paneled in wood painted a Georgian green with moldings and ornaments tipped in dull gold. The rug is a fine Oriental and the fixtures are crystal. Both rooms on this page are from the New York residence of W. F. F. Palmer. Delano & Aldrich, architects*





The corner of this sitting room shows a black and gold lacquer desk with its delightful appointments. The walls are yellow paneled with green and the over-curtains of green taffeta with valances of green and yellow damask carry out the general color scheme of the room

Slate blue walls with oyster colored moldings are a restful background for the architectural paintings which have been set in the panels of the dining room. The curtains are of blue taffeta with under-curtains of gold gauze and the furniture is in the spirit of Louis XVI

The ample day bed at one end of the boudoir is covered in a chintz of Chinese design. This in combination with the wide striped fabric at the windows and plain velvet cushions makes a variety of material used which is quite interesting and still harmonizes







In the Southampton home of C. H. Sabin the Georgian library was wisely built around an original old doorway. The paneled walls and beautiful moldings form a delightful background for the admirable taste of Mrs. Sabin, who has done many charming things with book-lined recesses, chintzes, and 18th Century furniture



An antique Chinese wall-paper, of a sort that suggests a Hokusai print with mountains, gnarled trees, and beguiling tea-houses, covers the breakfast room walls. In a recess topped with the Georgian shell are bits of rare old china. The furnishings here, as throughout the house, are consistently English. Cross & Cross, architects





Of these two bedrooms, which are in the residence of James Howe, Esq., at St. Louis, the top one has a background of cream walls. The rug is old blue and the chair and chaise longue in the same shade. Furniture is ivory. Curtains of flowered linen bound with blue taffeta and cream net against the glass.

The master's bedroom has gray painted furniture with rose and blue flower decorations. The walls are cream panels. A dark rose rug repeats the color of the day-bed upholstery. The pillow is gold taffeta of blue, rose and gold. Curtains are gray taffeta with rose and blue binding. Warfield Shop, decorators.





## A LOUIS SEIZE BREAKFAST ROOM

*Louis Seize spirit is found in this charming breakfast room, with its pale green walls and painted panels. The curtains are butter colored taffeta. The table has a marqueterie top. Venetian glass*

*vases are placed on the marble top console. Wrought iron fixtures reproduce the delicate floral sprays and ribbons of the period. Mrs. Edgar de Wolfe was the decorator of the room*





The inspiration here is Greek, but Greek art adapted to the everyday life of a refined American home. American materials and native craftsmanship were used without losing any of the atmosphere and dignity. Kentucky stone was used for entablature and columns. The mantel itself is of Alabama marble. Two Chinese pots of biscuit color and a green-blue vase stand on the mantel, giving the color tone for the room.

The reclining couch, chairs, stools and dining table all show their Greek origin but are the acme of modernity in comfort and convenience. This room has turned back the pages of history and done it successfully without sacrificing the essentials of comfort, beauty or modern utility. It is an example of scholarly research plus an understanding of American life. It is the home of Welles Bosworth, architect.



Extending from ground to upper floors is a pierced bronze screen, thus obviating a hand rail. A "Walking Naiad" replaces the usual newel post and symbolizes the Greek feeling. The marble of the stairs is softened by a carpet until one reaches the hall floor, which is of tile.







We inherited the inglenook from the English cottage, and it is, therefore, suitable in such rooms as have an English cottage feeling, as in this room. Open beams, a cut stone fireplace, simple mantel and groupings of comfortable seats and chairs make it the feature of the room. Peabody, Wilson & Brown, architects

Italian influence is shown in this simple but distinguished hall. The black and white marble floor, the deep red of the hangings, the colors in the heraldic tapestry, the marble bench and standards of wrought iron show Italian feeling adapted to the requirements of a modern American house. Charles A. Platt, architect





## ELEGANCE AND THE INTIMATE ROOM

*Elegance is not dependent upon size for its adequate expression. The Louis Quinze, Regence and Louis Seize styles of decoration belonged to an era that revolted against the merely palatial. The intimate was made elegant. An example of this can be found in the New York apartment of Paul A. Isler, Esq. The apartment is not palatial in size but it has been made eminently elegant. The French styles have been em-*

*ployed with meritorious restraint. They serve as a valuable testimony to the livable, human qualities of periods little understood. The mantel of this room is a beautiful design in marble, with a mirror and Grisaille above, and a terra-cotta bust and pair of Chinese vases on the mantel shelf. The walls are cream paneled. The room is an epigram in Louis Seize.*

*Alavoine & Co., decorators*





*In such parts of the house as breakfast porches and sun rooms one should take advantage of Nature's offer to assist in the decorations. The lattice walls and multitude of plants are responsible for much of the charm of this breakfast room. Charles A. Platt, architect*

*From Independence Hall in Philadelphia was taken the wall motif for this card room in the Long Island home of Mr. Ormond G. Smith. Hoppin & Koen, architects. Elsie de Wolfe, decorator*

*The open, restful spaces of this country house living room are greatly responsible for its livableness. Interesting old furniture and gay linen curtains have been used. Peabody, Wilson & Brown, architects*







*The four views on these pages are from the New York home of Mr. Charles E. Mitchell. In the living room the walls are fawn colored plaster and the ceiling wooden. A mellow harmony of tone prevails in the damask coverings of the comfortable chairs and the soft glow shed by the delicately shaded alabaster lamp. Curtains are green damask. The room has a huge stone mantel and the walls are enriched by old tapestries.*

*Walker & Gillette, architects*

*Coming to the second landing one finds a very fine old Italian bench with an early Spanish painting above it, that give distinction to the hallway. At the farther side, the door into the dining room is pronounced by a black marble frame surmounted by an arched medallion containing a profile bust in low relief. Black marble is used for a base board. The spiral stairs shown opposite start in a recess at the near end of this landing*





An 18th Century morning room, complete in every detail, is paneled in unstained pine, with recessed bookshelves. There are comfortable chairs about. A glazed chintz is used on some of the upholstered furniture and is repeated in the curtains. The principal pictures are English prints framed in black glass mats. By the window stands a large writing desk with two old lamps and silver writing appointments. The chandelier is crystal and side fixtures silver.

The first stairs landing shows a picturesque spiral carved wooden stairway leading to the floors above. In place of a newel is a wrought iron swan of fantastic shape attached to the central pillar. The heavy carved brackets under the treads, the twisted carving of the central pillar and the delicate lines of the wrought iron rail with its slim spindles are unusual and distinctive features of this architectural element. Under the treads the wood has been antiqued.







*This Italian Louis XVI loggia, done in soft gray and yellows, has particularly interesting hangings. The valance is shaped to conform to the arched openings. Hangings are taffeta edged with a decorative fringe and a narrow tracery of embroidery culminating in a feather design. Walker & Gillette, architects*

*In the living room shown below glass curtains of sheer French net are ruffled and bound in blue taffeta. Hangings are violet taffeta with a scalloped edge, blue rosette tie-backs and looped valances—a happy color arrangement against the jade green glazed paneled walls. Mrs. A. Van R. Barnewall, decorator*



*An unusual treatment for a French doorway leading from a library to a dining room shows heavy, ecru colored casement cloth edged with a wide, coarse cotton fringe and secured at top and bottom by invisible rods. On the dining room side of the door rose colored chiffon crepe has been used, fastened in the same manner, with graduated tucks running from 1" to 7", with the widest at the bottom. J. C. Demarest & Co., decorators*







*An Italian paper of brilliant color forms the background in this nursery playroom, and the chief piece of furniture is a combination seat and toy box with shelves at the sides, painted a terra cotta, with the naive decorations in deep fawn color. Decorations by Mrs. Coit MacLean*

## PLANNING THE PLAYROOM

A PLACE to play, a place to be gay, to shut out the grown-up world, when the Olympians become too tiresome; a place where ideas may flourish, and a place to be remembered all one's life, is what the ideal playroom should be. At the moment when the intuitive appreciation of beauty may be fostered to the greatest extent, when the impressionable child's mind is ready for all suggestions of the world of lovely things, careful consideration should be given to the surroundings in which it is to flourish.

Simplicity and harmony of color are of the utmost importance, as well as the proportioning of the furniture to the small occupant. And apropos of this, it is well to plan the nursery playroom in such a fashion that its furnishings may



*In the residence of Mrs. Willard Straight this little girl's nursery has its furniture painted in white with blue lines and medallions of blue fairies on a yellow ground. Blue and white checked cretonne at the windows and on the backs of the furniture. Miss Quackenbush, decorator*

be added to from year to year.

We have at last grown away from the idea that rows of solemn Noah's Ark animals and Dutch children, may be sufficient to establish a childish atmosphere. There was something very banal about all that. Now, we rather incline towards simple painted walls, where a few well-chosen pictures may be placed, varying in character as the child's interests vary; or, towards using one of the lovely scenic papers.

One of these papers, Italian in origin, with the deep blue sky of that sunny land, was used recently in a most delightful nursery. No longer confined to the four walls of the room, there one could wander in fancy over hills and dales, past great lakes in which brilliant colored birds disported them-



selves. There was something infinitely inspiring about the great spaces opened out to one, just the sort of surroundings in which the young imagination would flourish.

In this room the simplest of painted furniture was used, constructed to stand the hard usage any healthy youngster would give it. A toy box which served the purpose of seat, just as well, with shelves at each side to hold the favorite toys and books, was one of the most interesting pieces, painted a terra cotta with fawn colored decorations. The little rush seated chairs and desk were painted to match, and there were one or two arm chairs with terra cotta and cream striped slip covers. A mouse-colored carpet covered the floor, which was attractive, although a cork floor would be even more practical.

The very fortunate youngsters are the ones who live in the country and may grow up in a garden, and for the city child it would be interesting to plan a garden nursery, with the lower part of the walls painted to look like a box hedge, beyond which one may see the gently sloping hillside with birds and flowers, tall hollyhocks in brilliant rose and delicate yellow standing sentinel near the hedge.

There should be real flowers in the window boxes, which could be tended by the young gardener, and a globe of gold fish with bright green marbles. A low bench or two painted grass green, with a few garden chairs in natural color wicker, with bright chintz cushions, the carpet a grass green, and a little gate leading from the day nursery to the night, would help carry out the illusion. A sand pile in a green wooden box at one end of the room would not be out of place in "the garden," nor would a simple old-fashioned rope swing.

*If the nurse sleeps in the same room with the baby, the crib should be close at hand. This arrangement of four-poster and crib, with baby's wardrobe, is practical and modern. Brett, Gray & Hartwell, decorators*



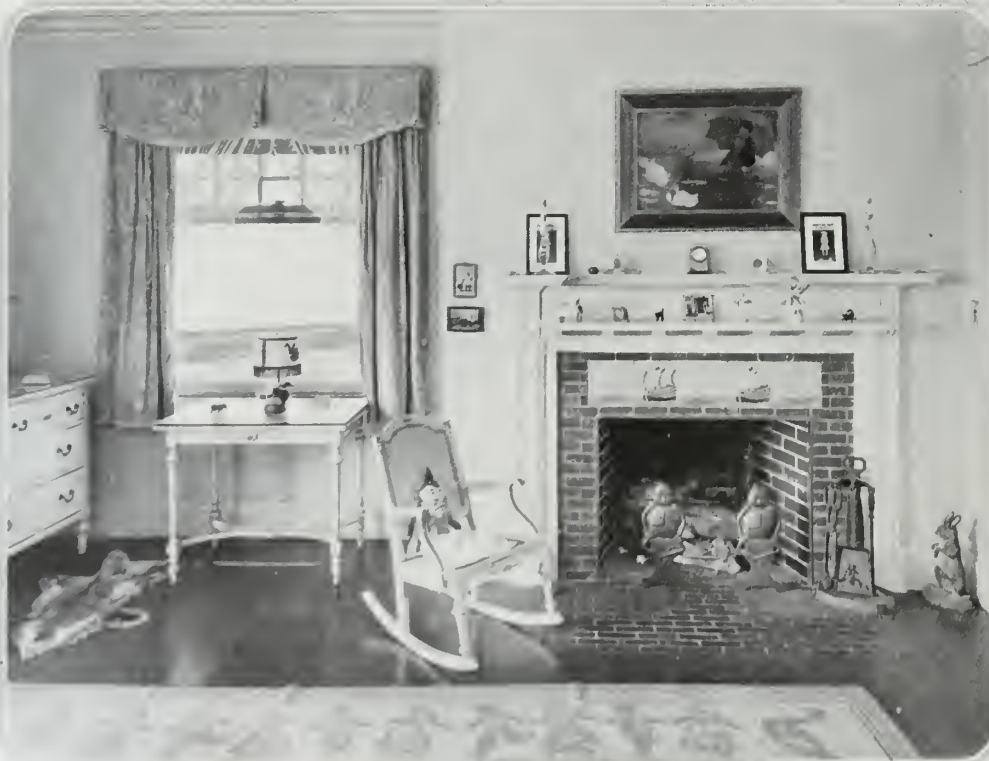
*Delicate rose paneled walls, blue and rose chintz and blue floor covering make this a cheerful nursery. Paintings of playing and dancing Amorini hang on the walls. The toy shelf is set accommodatingly low. Karl Freund, decorator*



AS much as possible, the playroom furniture should be built to stand against the walls, leaving the center of the room free for action: whether it be a question of running trains, conducting a military campaign or playing leap-frog. Of course, the individual temperament of the young person should be given serious consideration. A rough-and-tumble boy might not like to live in a formal garden, but he would love a harbor—a harbor with boats plying to and fro on mysterious errands. One of the old scenic papers would create such a pleasant illusion, and there could be old ship models over the doors and plenty of tools, wood and cord in the toy box, to evolve one's very own models. Painted a sea green, a circular tin shallow tank could hold the stormy waves for the little crafts' expeditions, and around it a sea-green linoleum covering the whole floor would prevent disasters.

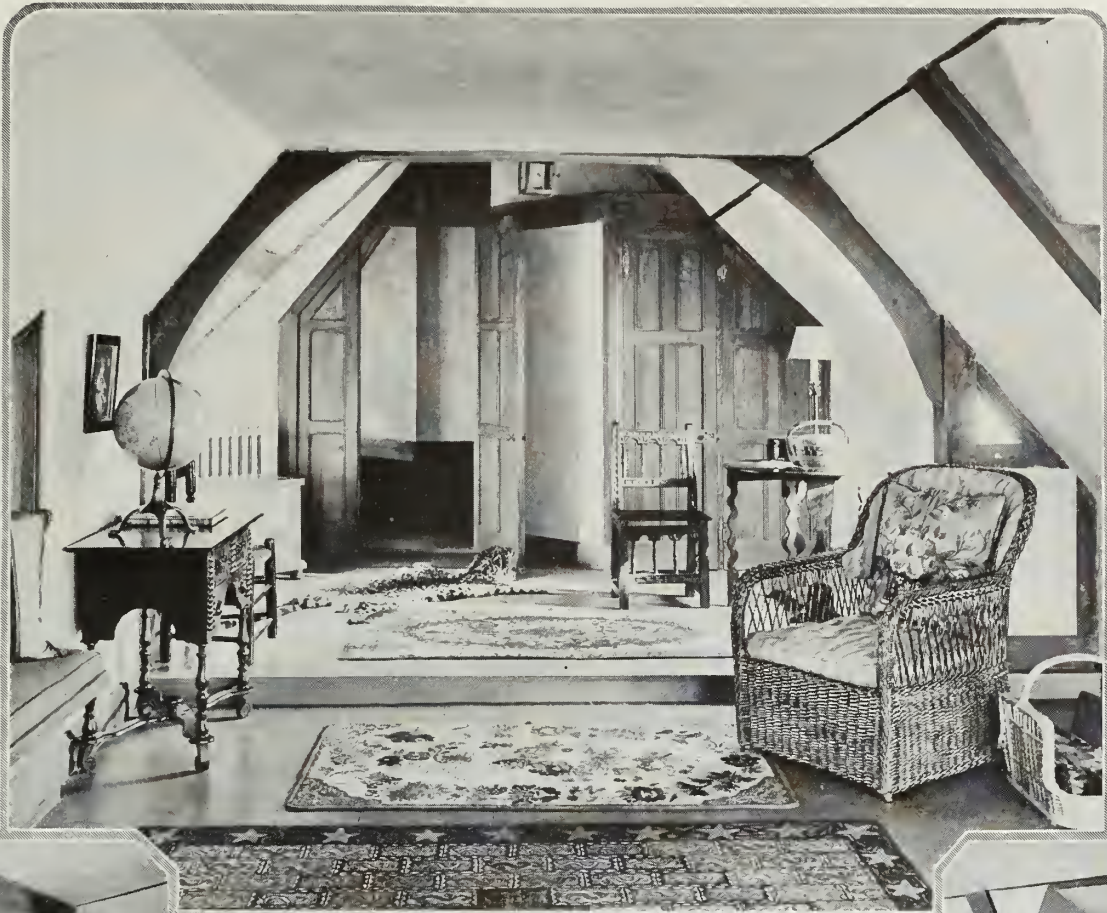
Like plants, children need brightness and sunshine for health and happiness. Consequently, where possible, arrange for their bedrooms on the third story of the house where dampness cannot creep in and fresh air can sweep through, purifying the atmosphere. Plan the room with a thought for the child's many inevitable illnesses that lurk in unexpected places. Be prepared to meet any emergency and keep the little one in familiar and sanitary surroundings. Avoid sharp corners that catch and hold the dirt; in their stead use round corners.

Thin wash curtains that permit the sunlight to filter through are beneficial as well as dainty. Cream net or madras is prettier than pure blue-white, for it washes as well as muslin and has the advantage of softening the glare of the rays. Over these light draperies of ecru or cream ground with pink flowers and butterflies in gay colors are charming.



*The fireplace tile are within easy range of the child's eyes in this room. So are the dancing Dutch figures on the rug. The miniature firebricks and irons and furniture are fascinating. Brett, Gray & Hartwell, decorators*





Give the children an attic room to themselves. Fit it up as study, bedroom or nursery. Use plenty of wicker and hook rugs. Storage closets can be placed in the jog at the end. F. Patterson Smith was the architect, and Brett, Gray & Hartwell the decorators

The attic shown above and below is a boy's room. The study corner is at this end, the sleeping part at the other. Open beams, white walls and simple sturdy furnishings make a boys' paradise. It is their own furniture, not the cast-off pieces from downstairs



In one alcove, by a window, is a little sewing corner where mother can come for a moment's peace or to superintend the youngsters' hours of study



In another alcove, the boys have a fireplace of their own where they can bring their gang of small friends without disturbing the downstairs rooms



The decoration and furnishing of a room for young girls of the tub-frock, school age should make it look like neither a boudoir nor a nursery. In this room the furniture is painted in dull turquoise, the ceiling calso-mined, the walls papered in a simple lattice design of leaf and flowers. The floors painted dark blue. Rugs are blue and white felt. Anita de Campi, decorator



A playroom, especially designed to hold plenty of toys, is found in the residence of Mr. J. H. Poole, Detroit, Mich. Low benches encircle the room and all the furniture is diminutive. At one end is a bay window with a table, where the children have their supper. On the benches are painted improving mottoes. Albert Kahn was the architect. Decorations by W. & J. Sloane







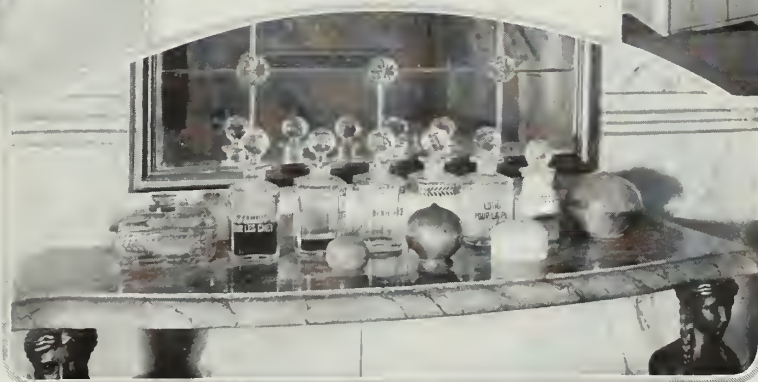
*In the James A. Deering house at Miami, Florida, have been created some unusual bathrooms. A Pompeian design in marble and mosaic is at the right. Paul Chalfin, decorator*

*Tile up to a wainscot height and above that a French figured paper help give the bathroom below a note of unusual distinction. The basin is marble. Walker & Gillette, architects*

A MODERN  
BATHROOM  
CAN BE A THING  
OF BEAUTY



*The ultimate luxury is the tub cut from a solid block of marble, with fittings equally luxurious to match. The glass-top table and large mirror are useful in any kind of bathroom*

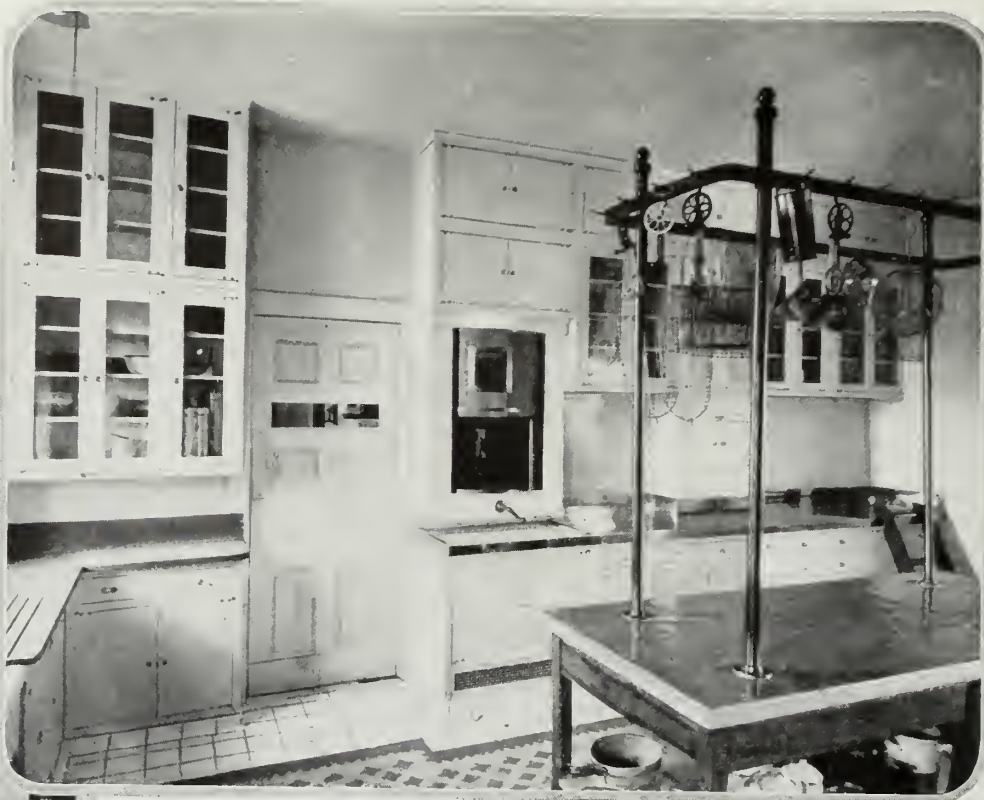


*Below the bathroom mirror can be set a marbleized console just big enough to hold bottles and jars. Thus it will serve as a dressing table. Mrs. A. Van R. Barnewall, decorator*





*The pot rack, a frame of iron or nickel with hooks for the pots set above the work table, is the most modern device for the kitchen. It is shown here in the home of Earle P. Charlton, Esq., Westport, Mass. Courtesy of Janes & Kirtland*



*A pot shelf is a simple arrangement — the supporting board has hooks on which to hang the pots, the shelf takes the covers. Knives are stuck in a wooden groove back of the sink*



*A still simpler arrangement is to hang the pots and various other utensils on nails or hooks driven into the wall, all within easy reach of the kitchen sink and work table*



**HANG POTS AND PANS WHERE YOU CAN REACH THEM**

*Hang your pots and pans in a place that will not require leaning over to get them. The bottom shelf of the cupboard is taboo today. This system of reachable shelves is excellent*



## THE SALIENT POINTS OF THE MODERN KITCHEN

*Space, Light, Order, Cleanliness and Labor-Saving Equipment Comprise Its Virtues*

*Set down in order, the facts of the kitchen to the right, which is in the New York residence of Mr. C. M. McNiel, are glazed brick walls, cove corners, linoleum tile floor, hooded French range, hot plate table, pot rack, and work table all in good position, and the sinks by the window. F. Sterner, architect*



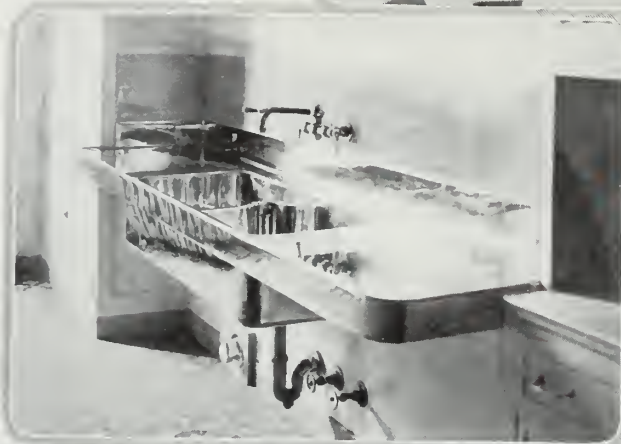
*In the kitchen below, in the New York home of Frederick Lewisohn, we find tile walls with rounded corners, a tile floor, built-in cupboards, pot and lid rack, a hooded French range, work table and chopping block. The equipment and arrangement save labor and make for orderliness. H. A. Jacobs, architect*



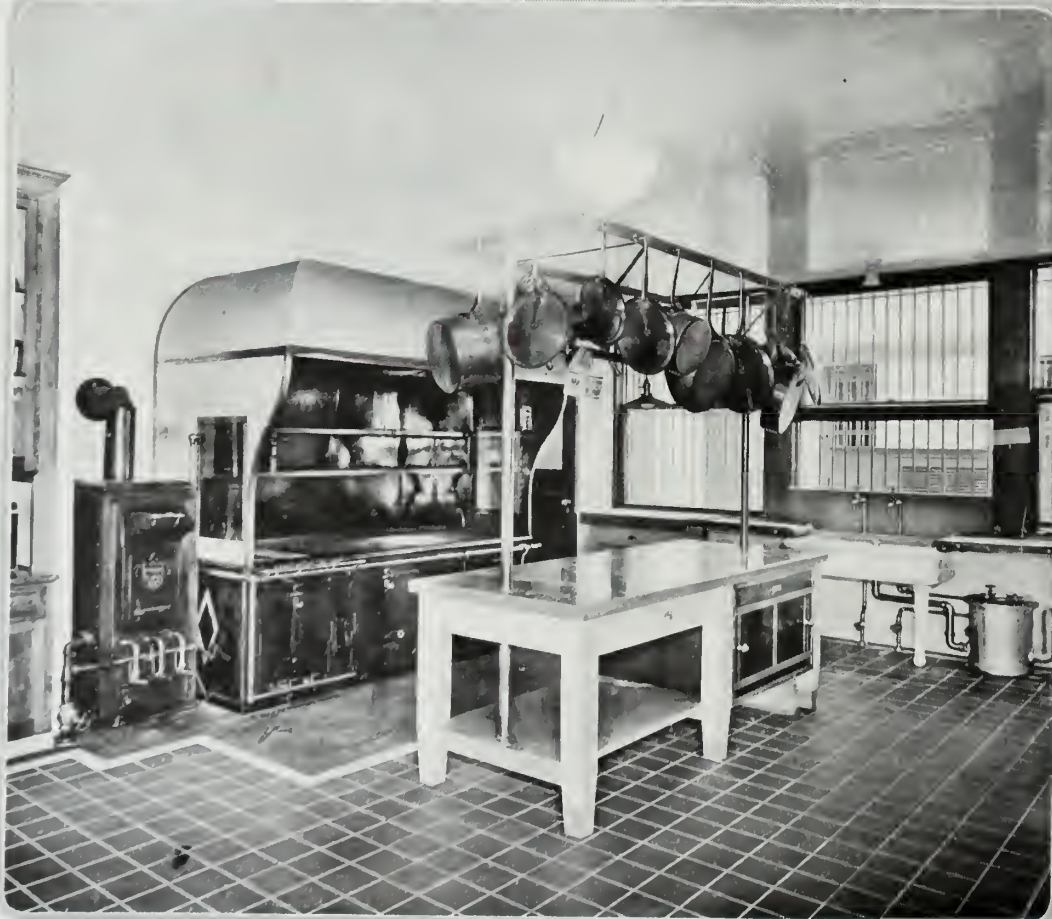




High sinks, glass standards, metal draining boards, porcelain top tables, a vegetable sink and a refrigerating room are kitchen features in the New York home of Judge E. H. Gary. Courtesy of Duparquet Huot & Moneuse



This pantry sink in the Frick home shows the rounded corners, metal nickel-plated drain board, the raised back and the double compartment sink now being used in the most modern type of pantry equipping. Courtesy of Meyer & Sniffen



In the New York home of Adolph Lewisohn, the kitchen is equipped with modern visible plumbing, wooden drain boards, French range, incinerator, marble top work table with a pot rack above. Courtesy of Bramhall Deane Co

Sinks should be grouped according to their uses and placed in a good light. Open plumbing, compression faucets and roll rim sinks of English porcelain are found in the Frick group, which is shown in the photograph above. Courtesy of Meyer & Sniffen





*The sink should be placed in good light, tables conveniently placed and floors and walls tiled, as in the kitchen of the Frederick Lewisohn house, New York City. Harry Allen Jacobs, architect*

*The kitchen shown below, in the residence of Mr. Louis Sherry at Manhasset, L. I., has white tile walls and a tiled floor, and the cupboards painted white enamel. Pots are hung at a reachable height*





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